Edmund Mellen

BODY AND COSMOLOGY IN KASHMIR ŚAIVISM

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To my parents Jean and Dennis

As silent as a mirror is believed
Realities plunge in silence by ...

Hart Crane 'Legend' from <u>White Buildings</u>

I am not and another is not, I am only powers.
(nāhamasmi nacānyo'sti kevalāḥ śaktayastvaham)

Abhinavagupta <u>Tantrāloka</u> 29.64

CONTENTS

F O R E W O R D

About two centuries ago the West discovered the spiritual teachings of the East and tried to make sense of them. Many of these teachings were (and still are) quite different from the worldviews of the three traditions that are indigenous to the West: Christianity (both Catholic and Protestant), humanism and what might broadly be called esotericism; and not surprisingly it has taken a long time for them to be properly understood. But I think we could say that Westerners, with a little effort, are now as capable as any Easterner of understanding the general idea of karma, the Buddhist doctrine of no-self and emptiness and the Hindu idea that the world is an illusion - to give a few of the most obvious examples of Eastern teachings that have no western counterpart.

There is, however, one dimension of Eastern teachings which the West is still having trouble with - and that is cosmology. And of all the cosmologies of all the traditions of the East, none can equal that of Kashmir Śaivism. Not only is it stupendously vast and intricately precise, but it is also a teaching of salvation. In fact, it is a cosmological soteriology. That is, both reality and liberation - and hence both illusion and bondage -

are defined in terms of levels of manifestation and the laws that govern the appearance of those levels.

The principles of this cosmology are so challenging and so new to most Western ears that they are worth summarizing.

The universe consists of a series of layers that are manifested out of the original body of consciousness of Śiva. Each layer comes into existence by being projected through a lens which contains all the elements that will be used to construct the world that is to be manifest, including all its objects and the beings who inhabit it. However, these elements are not like building blocks, already assembled and waiting to be distributed, but are more like seeds which blossom into - that is, actually create - the world or layer that is manifest. And just as an acorn must give rise to an oak tree, so the various elements in the lens necessarily express themselves in the forms of the level of the cosmic hierarchy that they govern. Or to put it another way, the lens contains within it the principles or blueprints or archetypes of all the forms that are created when the light of consciousness shines through it.

Nor is this all. To talk of lenses and seeds and blueprints is to imply that the process of manifestation is impersonal. But it isn't. No world can come into existence without consciousness, which precedes it. In other words, every layer of the cosmos is brought into existence - indeed, willed into existence - by a being who governs it; and every world is an expression of the qualities which that being embodies. These beings are gods, of course. And that is what a god is: the ruler of a

level of the universe; someone who has created it through the lens of his mind and is responsible for it. That is why gods must be worshipped; it is entirely natural (which is to say lawful) that they should be. They have their place in the hierarchy and are as duty bound - or perhaps we might say, dharmically bound - to fulfil their function just as much as any other being.

The hierarchical nature of this cosmology is an integral part of it and needs to be understood. The principle here is that differentiation increases the lower down the hierarchy we go. As manifestation becomes more and more gross, so there is greater separation between the point of origin of that world (its lens, seed, principle or god) and the objects and beings in it. At the higher levels, however, this separation is much less and hence the beings in these higher worlds do not experience themselves as distinct entities but rather as expressions of the qualities that govern that world - just as the leaves of a tree are part of the tree and not separate plants.

Moreover, at the top end of the hierarchy, worlds are practically indistinguishable from the gods who create them, and the beings who inhabit them are also so intimately connected with their god that they can be regarded as the organs of perception, used by the deity to experience his world, which is really his body or self. And on the largest scale of all, the whole cosmic hierarchy, from top to bottom and containing all worlds and all gods, is nothing other than the body of Śiva.

And it is at this point that the soteriological dimension of this cosmology comes into play - and in

two ways. First, these teachings are themselves derived from a higher source - as all forms are - and are therefore both a necessary expression of the laws of creation (to use impersonal language) and divine revelation (to use impersonal language). Secondly, because every level of the hierarchy recapitulates all that has gone before it, the human world contains all the elements that are needed in order to return to the original pure consciousness of Śiva. These elements are both inner (for which yoga is created - in the special cosmological sense that I have outlined above) and outer (for which puja is created), and each is a reflection of the other. In short, the tradition of Kashmir Śaivism is an instance of its own teaching: a 'form' that is an exact replica of the reality it describes.

This is a highly-quality teaching, expressed in a precise and technical vocabulary, and anyone who has the capacity and inclination to digest it is bound to benefit from the effort. Dr. Flood has written a high-quality book that fleshes out the principles I have given here. He is fully at home with the terminology of the tradition but is not overwhelmed by it. Rather, he seeks to open it out so that the full panoply of this cosmology can be seen. Perhaps in a generation or so this teaching will take its place alongside those of karma, no-self, emptiness and mayavada, which have already had considerable influence on Western culture and may yet radically transform it.

Andrew Rawlinson
University of Lancaster
October 1992

PREFACE

This book is an exploration of a way of regarding the human subject within the Hindu philosophical and religious traditions, popularly known as Kashmir Śaivism. Although still present in an attenuated sense in the contemporary world, these traditions flourished in the early medieval period, finding their most articulate theological expression in the works of Abhinavagupta and his student Ksemarāja. These thinkers presented a view that consciousness is the primary reality, both beyond and pervading the cosmos, and that the perceivable, manifest universe, along with the world of daily transaction, is a coagulation of this subtle power. They expressed their ideas in commentaries on 'revealed' texts, the Tantras, and in independent works written in Sanskrit, which is sometimes beautiful though often recondite.

This study attempts to unravel the religious systems presented by these and other Śaiva thinkers. For them the universe is a manifestation of supreme consciousness in its modes of self-illumination and self-representation. Although consciousness is the key term in understanding the metaphysics of these traditions, I attempt to show the centrality of the body in both their conceptual schemes and in their religious practices. The structure of the body

reflects the structure of the cosmos and becomes a central image in expressing a monistic metaphysics. It is also the central focus of religious practices intended to transcend the limitations of the human condition. Put simply, when speaking about the body the monistic Śaivas are speaking about consciousness and when speaking about consciousness they are speaking about the body. Furthermore when acting to transform the body they are acting to transform consciousness.

That consciousness is the principle reality and that distinctions are ultimately false, a position which might be labelled as 'objective idealism', is a view which is counter-intuitive to predominant, contemporary western culture (in both its secular and religious dimensions). There are, however, parallels in some western philosophical traditions, particularly in German idealism and in aspects of Heidegger's thought. I am thinking particularly of his idea of the 'concealedness' and 'unconcealedness' of Being, which is akin to the Śaiva concept that pure consciousness simultaneously conceals and reveals itself. Apart from philosophy, the soteriological aspects of the Kashmiri traditions have parallels in new religious movements whose origins are Indian. Indeed, more than systems of philosophy, the Śaiva traditions claim to be systems intended to transform individual consciousness to the existential realization of their truth claims.

In this study I argue the centrality of the body in understanding these soteriologies and their theology. The body functions on a number of levels in monistic Śaivism: it is the form which

particularizes consciousness in a certain world and is one of the main constraints in determining experience. That is, the kind of body we have constrains the kind of world we experience. Body terminology is also applied to higher cosmic levels or worlds, which comprise the Śaiva cosmos and which constrain the particular forms or events of the universe.

The body provides a framework for a Śaiva theology of consciousness. We live and experience our worlds in a body; the layers of the cosmos, or spheres in which consciousness operates in varying degrees of particularity, are regarded as bodies; and the pure consciousness of which they are a projection is called a body of consciousness. Not only this, the body is the medium and instrument for experiencing liberation from the cycle of birth, old age and death through initiation into the Śaiva systems of yoga and liturgy. Through initiation into various esoteric traditions, the Śaiva monist hopes to gain access to these higher 'bodies' and eventually be liberated.

The rationale for publishing such a study is threefold. Firstly Tantra, of which Kashmir Śaivism forms a part, has only fairly recently been the object of serious academic investigation. This scholarly neglect has probably been due to its popular association with magic, irrationality and, indeed, immorality. Contemporary interest is motivated not only because of this neglect, but also, I think, because of modern western ideas about the self; that we are beings, to use Charles Taylor's phrase, 'with inner depths' (1989: x). These Tantric teachings can now be seen to

contribute to the resources available for the construction of this 'modern inwardness'. Tantric scholarship fits into a wider picture of western interest in the subjective and in esoteric traditions which inform our modern views of the self.

Over the past twenty five to thirty years there have been publications by a number of scholars, particularly Bharati, Hoens, Gonda, Goudriaan and Gupta, providing surveys as well as more detailed studies of Tantrism. Their work has been complemented by the translation of texts and studies in the Kashmir Śaiva traditions by scholars such as Dyczkowski, Gnoli, Muller-Ortega, Padoux, Rastogi, Silburn, Torella and Sanderson.

The works of Padoux and Sanderson have been particularly important in this field. Padoux has written a pioneering study on sound and Śaiva cosmology, which has been recently revised in its English translation (Vāc: The Concept of the Word in Selected Hindu Tantras (1990) SUNY). Sanderson, in a number of publications, has demonstrated how the Śaiva and Tantric traditions developed, and their relation to Vedic orthodoxy. Their work has been invaluable to this study. The recent, clear translations of Kashmiri Śaiva texts by Dyczkowski should also be mentioned as a significant development in the exposition of these systems. It is hoped that this monograph will add something to this literature by mapping-out the monistic Śaiva conceptualizations of subject, body and world.

The second reason for its publication is recent interest in the body. This interest has been manifested in a number of disciplines. In Philosophy

and Sociology - particularly the lines of thought which develop from Phenomenology to Post-Structuralism - the body, along with its desire, has asserted itself as a realm of discourse, particularly in Foucault's work on technologies of control. In Anthropology the body has been studied as a 'natural symbol' expressing the structures of social relations and in Religious Studies there has been much interest in conceptualizations and techniques of the body in religious traditions. This study is intended to contribute to this latter category in shedding some light on Tantric ways in which the body is understood and 'used'.

My last reason for publication is that, to an extent, Kashmir Śaivism affects contemporary culture. By this I mean that some new religious movements with significant followings, claim to convey monistic Śaiva teachings or to use Śaiva spiritual techniques. One or two of these movements are clearly developments of the Kashmiri Śaiva tradition; I am thinking here particularly of the followers of Swami Laksmana Jee who, until his recent death, taught the Pratyabhijñā tradition and whose ideas are propagated by the American Universal Śaiva Trust. Movements such as Siddha Yoga based on the teachings of the late Swami Muktānanda, emphasise the 'descent of power' (śaktipāta) aspect of the tradition. Other Western teachers have been influenced by Kashmir Śaivism through Muktānanda, notably the late Swami Rudrānada (Rudi) and his successor Swami Cetanānanda, and the famous (or infamous) Da Free John (Love Ananda/ Avabhasa Kalki) whose teachers were both Rudi and Muktānanda. Jean Klein, a Swiss monistic spiritual teacher who

emphasizes the 'immediacy' of enlightenment, should also be mentioned here as claiming to derive some of his teachings from the Kashmir Śaiva traditions. This study might therefore throw light upon the cosmological backdrop of these contemporary movements.

In future research I hope to develop aspects and themes of the present monograph, notably Tantric conceptualizations of self and body, and their relation to religious practices. In both monistic and theistic Tantric traditions the self is conceptualized as being in its true nature, or essentially, disengaged from attachment and entanglement in the external world of transaction. This self is internalized beyond social and historical identity, and is, in its essence, even beyond moral obligation. Religious practices, and the transmission of religious knowledge through initiation, are intended to realize this disengaged inwardness. In future studies I hope to examine more closely how the idea of the disengaged self relates to, on the one hand, ritual and, on the other, visionary yoga. These practices were regarded as having supreme significance for well-being and liberation in the human world.

A note on transliteration. Due to an insurmountable problem with fonts, it has not been possible to indicate retroflex letters, the visarga or the anusvāra.

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I N T R O D U C T I O N

(1) General Aims

The expression 'Kashmir Śaivism' has come to refer to the various traditions of non-dualistic Śaivism which developed in Kashmir between the ninth and eleventh centuries C.E.[1] In the following pages I will present a study of a concept which is of central importance in understanding monistic Śaiva metaphysics and soteriology, namely the idea of embodiment as understood within these traditions. More specifically I intend to make two major points which can be stated quite simply. Firstly, that the monistic Śaiva concept of embodiment is extensible, by which I mean that the boundaries of the 'body' are not fixed but must be seen in the context of both an idealistic monism and hierarchical cosmology (terms which will become clear presently). Secondly, I hope to show how the idea of the body as understood in this context is of vital importance in non-dualistic Śaiva soteriology, in its yogic and liturgical paths of transformation. I shall here explain these intentions more fully.

(1) It can be argued that the boundaries of meaning attributed to the body are not fixed but are variable depending upon religious and cultural context.

To understand the concept 'body' or 'embodiment' in monistic Śaivism it is necessary to place it in its own world of religious meaning. Two features of this religious world stand out, firstly that it is an idealistic monism and secondly that it presents a hierarchical view of the cosmos. By 'idealistic monism' I refer to the metaphysics of the later Trika ('Threefold'), the Spanda ('Vibration') and Pratyabhijñā ('Recognition') traditions which maintained that ultimately there is only one reality. This reality is a unitary, though dynamic consciousness, omniscient, omnipotent and omnipresent, of which the manifold forms of the universe are dream-like projections. These manifold forms are projected in a hierarchical sequence from the purest and most subtle to the most impure and solidified or coagulated.

This hierarchical cosmology, while being common to other Śaiva traditions, is viewed by the non-dualists through the lens of their idealistic metaphysics. The understanding of the body must be seen in the light of this cosmology in which the lower levels emerge out from the higher. The concept of the body therefore finds its place (or rather places) in this scheme. To be embodied is to be located within the hierarchy and to experience some degree of distinction between subjectivity and objectivity. Within the human world, fairly low down on the Śaiva scale, this is to be located by means of a body in a specific environment which appears to be external. Such a perception of subject-object differentiation is, however, a characteristic of beings bound to the cycle of birth and death by the pollutions of individuality, illusion and action. To be so bound, which is to say to be embodied in a limited way, is to suffer.[2] All beings

who have not recognized their identity with pure consciousness suffer because they experience themselves as a particular body in a particular world and context. The soteriological goal of this system is therefore to recognize one's identity with the absolute, supreme Śiva; to recognize that there is no distinction between the subjective and the objective, which is to realize oneself as absolute subjectivity or I-ness and that the world is a projection of one's own consciousness.

The body is the result of cosmogony. This means that consciousness is particularized by the body, and the kind of body which particularizes consciousness in any location is determined by higher cosmological forces or constraints. Among these constraints is the power of past action which affects and partly determines present conditions. The body is therefore the means whereby beings experience their particularity in a world: human bodies experience the human world, insect bodies the insect world and so on. However, the idea of the body is not confined to that which particularizes consciousness in a specific location. Indeed, the non-dual Śaivas use body terminology not only with reference to bound beings, but also with reference to the cosmos as a whole (called the body of the universe or body of play); to the levels within the cosmos; and, moreover, with reference to absolute consciousness (called the body of consciousness or body of light). The idea of the body is therefore extensible and has variable meaning within monistic Śaiva metaphysics, referring to the individual bodies of bound beings, to the levels which those beings experience, to the totality of such levels which comprise the cosmical hierarchy, and to the source of their emanation.

One way the monistic Śaivas regard the cosmos is as a series of wheels or cycles emerging out from and dissolving back into the supreme wheel of Śiva, as waves emerge and fall back into the ocean of pure consciousness. This process of cosmical emergence develops in a series of graded stages in which the lower levels of the universe reflect or recapitulate the higher; a process which contracts or coagulates consciousness as, to use a Śaiva metaphor, sweets are the coagulation of sugar-cane juice. Lower, more solidified forms emerge out from higher, more subtle forms, which 'contain' all that has gone before. The the human body, which is a consequence of the contraction of consciousness, is thought to contain the higher universe beyond it and also the absolute consciousness of Śiva with which it is ultimately identical and of which it is a projected form. The human body is, therefore, homologous with the cosmical hierarchy, which we might call the 'manifest cosmic body', and contains within it its transcendent source, which we might call the 'essential cosmic body'.

The idea of a correspondence between body and cosmos, an idea which is much older than the idealistic monism of the Trika, Spanda and Pratyabhijñā, has soteriological consequences. In other words, recognition that the limited subjectivity of the bound being is identical with the unlimited subjectivity of pure consciousness, which is also the recognition that cosmos and body are projections of this unlimited subjectivity, is transformative and breaks the fetters of delusion.

(2) Nevertheless, although absolute consciousness is identical with individual subjectivity, there are still paths or routes to that understanding. Such an

understanding is facilitated by the very structure of the cosmos and the paths to liberation are also regarded as paths back through the cosmical hierarchy, the body of the universe. From one perspective the cycles of emanation are binding and keep beings ensnared in a state of delusion and suffering, yet from a different perspective they are liberating. The very structure which binds can in fact free. The body is both the locus of bondage and of liberation. More specifically certain forms - which I have called symbolic forms - facilitate this liberation in that they reflect the qualities of higher levels from which they are derived and which they disclose. In other words, symbolic forms reveal a level of reality not immediately apparent. For example, the 'true' guru, who is a being who has realised his identity with the pure subjectivity of absolute consciousness, both points to, and participates in, that higher reality: he discloses that structure as existing within the body. In one 'logic', therefore, the path to recognizing one's identity with pure consciousness is a path through the cosmos, which is also a path through the body.

The body is of central importance in non-dual Śaiva soteriology because it is thought to contain pure consciousness within it, as a temple contains Śiva. It is, therefore, regarded as the locus of transformation because it contains both absolute and manifestation. Furthermore, the body is regarded as the vehicle of transformation, being of central importance in Śaiva yoga and in the Trika liturgies, during which awareness of identity with supreme Śiva is thought to expand and to fill the body. Such an expansion of awareness is, for the Śaiva monist, an expansion of awareness through the cosmos and a recognition that

both universe and absolute are identical with the body.[3]

(2) A Note on Methodology

Having given a brief overview of my aims it will be clear that I do not intend either presenting a history of Śaiva traditions, though of course I shall discuss some developments as they affect the Śaiva understanding of the body, or an analysis of any particular text or group of texts. Rather I am presenting a conceptual study which, while respecting the limits of the different monistic Śaiva traditions, goes beyond the boundaries of any specific tradition in presenting an idea which is common to them all. Rather than treating the tradition as of historical importance only, I have tried to present its ideas as having inherent philosophical interest.[4]

In doing this I have reconstructed the monistic Śaiva idea of embodiment from the terminologies of the texts, though the total concept and doctrinal scheme in which it is embedded is not necessarily particular to any one text or group of texts, but is common to a wider tradition.[5] This approach can especially be justified in respect to monistic Śaivism whose authors, Dyczkowski notes, regard their tradition as comprising a 'single corpus of literature'.[6] Indeed all other philosophical views (sarvadarśana) are, according to Ksemarāja, the student of Abhinavagupta, still partial truths which fall short of supreme Śiva's all-pervasive reality explained in monistic Śaiva texts.[7]

This book is an examination of the concept of embodiment as found in Śaiva terminologies. My

explanation is, in one sense, a reconstruction of ideas embedded in the texts through developing my own 'meta-terminology'. By 'meta-terminology' I merely mean statements about the religious statements of the Śaiva non-dualists, which attempt to show how their idea of embodiment relates to their total picture of the cosmos and human location within it. I thus hope to demonstrate the relation between terms within these monistic traditions. This is, therefore, a phenomenological study in accordance with Piatigorsky's conception. He writes: 'Phenomenology has a dual aim: to explain religion in terms, wherever possible, that the religion has developed for its own self-description, and simultaneously to explain the religion to the external observer in his terms'.[8] I also have some sympathy with Van der Leeuw's contention that 'my meaning and its meaning ... become irrevocably one in the act of understanding'.[9] For the sake of clarity, I have generally not qualified statements by phrases such as 'so the Śaivas believe' or 'so it is thought', but have assumed that this is always implied within the description of the data being given.

(3) The Sources of the Monistic Traditions of Kashmir

As Dyczkowski has noted, Kashmir of the ninth century was a place of great religious and intellectual fervour, with many new 'Tantric' traditions emerging and lively debate between rival schools.[10] The relation between these various traditions is complex and I shall here only sketch an outline in order that the traditions I will be writing about can be put into some context. By 'monistic' or 'non-dual' Śaivism I mean the

Tantric traditions which revered a scriptural authority other than the orthodox Vedas, namely the Tantras and Āgamas, and which propounded a doctrine that ultimately there is only one dynamic reality. I specifically here refer to three traditions, the Trika, Spanda and Pratyabhijñā which in one sense can be seen as part of the same tradition expounding the same 'truth', but yet are distinct textual traditions with their own teachers and terminologies. I shall defer a discussion of the term 'tradition' for the moment (see chap. 6), but take it to be the equivalent of sampradāya or āmnāya, meaning a doctrinal scheme embodied in a group of texts and conveyed by a lineage of teachers (santāna, paramparā), whose origin is thought to be divine.

Although in this sense the Trika, Spanda and Pratyabhijñā can be regarded as distinct, their doctrinal and practical similarities seem to be greater than their differences and they are mutually aware of each other and quote from each other's scriptures. Indeed all three come together in Abhinavagupta (c. 975-1025 C.E.) who wrote commentaries on texts of all three traditions. One way of explaining the relation between them might be to say that the Trika is a system of initiation and liturgy, the Spanda is a tradition of yoga and textual commentary, while the Pratyabhijñā is the articulation of monistic Śaiva theology concerned with the presentation of arguments rather than an account of ritual and yogic process. These can be seen as three aspects of a single, larger tradition.

This monistic Śaivism was not a form of orthodox Vedānta, but a doctrine deriving from the visionary, ecstatic cults of the cremation grounds; the Kaula-Kāpālika traditions which sought controlled possession by female deities, whose doctrines of power and

techniques of ecstasy through impurity were an anathema to the orthodox.[11] It is from this background, as Sanderson (1985, 1988) has shown, that the Trika developed its doctrines and adapted its methods to suit a more orthodox householder's way of life, stripping away the sectarian and some of the antinomian aspects of the tradition. I shall here briefly describe the sources of the traditions beginning with their scriptural authority, the Śaiva Āgamas.

(1) Āgamic Śaivism. The Tantras or Āgamas are the revealed scriptural source of Kashmir Śaivism; Sanderson (1988) has clearly shown the interrelation of these various textual traditions and a detailed survey of this vast literature is found in Gonda (1977) and Goudriaan and Gupta (1981). Dyczkowski (1988) has given a detailed account of the structure of the Śaiva canon, explaining the tradition's self-categorization and in his excellent study of the Spanda tradition (1987) has outlined one important classificatory system found in the Āgamas, namely the Āgamas of the Śaiva Siddhānta, the Bhūta and Gāruda Tantras, the Vāma Tantras and the Bhairava Tantras.[12] The groups of scriptural authority which have a bearing on our concerns here are the Siddhānta and Bhairava Āgamas and Tantras.

The Siddhānta texts, traditionally said to be twenty-eight (ten Śiva Āgamas and eighteen Rudra Āgamas), are mainly concerned with ritual, although they do contain cosmology and some metaphysical speculation. For example, the Mrgendrāgama deals with Śiva as the creator of the universe and its structure. This tradition of texts was the scriptural inspiration of the dualist Śaiva Siddhānta, which maintained an eternal distinction between the Lord (pati) as Śiva,

the manifest universe as that which binds (paśa), and the individual soul referred to as a 'beast' (paśu).[13] This tradition was very active in Kashmir and debated with the monistic tradition by which it was eventually supplanted. The dualist tradition moved to the south of India, where its gnostic orientation was interfused with Tamil devotionalism with which Śaiva Siddhānta is mainly associated.[14] Although most Śaiva Siddhānta literature is in Tamil, there are nevertheless important Sanskrit texts such as the Somaśambhupaddhati composed and used in the south.[15] The northern, Sanskrit tradition of Śaiva Siddhānta greatly influenced the monistic Śaivism which is the object of this study and monistic theologians such as Abhinavagupta even quote from dualist texts.[16]

The second group of scriptures which are of relevance is the Bhairava Tantras, the direct scriptural inspiration of monistic Śaivism. These texts are concerned with the worship of Śiva as the ferocious Bhairava and/or Śakti as Kālī in some form. Sanderson (1988) has shown that two main divisions are found in this literature: the mantrapītha ('the Seat of Mantras') and the vidyāpītha ('the Seat of Vidyās'), the former emphasising the masculine, the latter the feminine aspects of deity.[17] An example of the mantrapītha is the Svacchandabhairava-tantra (SVT), a text concerned with the popular worship of Śiva in the Kashmir valley, and commented upon in the light of idealistic monism by the student of Abhinavagupta, Ksemarāja[18] (c.1000-1050 C.E.), and an example of the vidyāpītha is the root text of the Trika, the Mālinīvijayottara-tantra (MVT) emphasising the worship of three goddesses (see below). These texts, though not presenting the sophisticated non-dualism of the later

Trika, Spanda and Pratyabhijñā traditions, could be read it a non-dualist light and served as appropriate texts for the scriptural authority of the later traditions. The most important text for the monistic Śaivas was the Mālinīvijayottara Tantra (c. 800 C.E.) which Abhinavagupta describes as the supreme essence (*para-sāra*) of the Siddhayogīśvarīmata-āgama and a text of one of the most important divisions (*vidyāpīthapradhāna*) of the Bhairava doctrines.[19] To the tradition which produced this text we now turn.

(2) Trika Śaivism. The Trika ('Threefold') tradition is often taken to be a synonym for Kashmir Śaivism. Indeed, for the sake of simplicity in the body of the book I shall refer to the Trika in its third phase of development without meaning to exclude the Spanda and Pratyabhijñā. The Trika is primarily a system of initiation and liturgy (specifically the *tantra* and *kula prakriyā*-s) which originated in the cult of the cremation ground as part of a wider Tantric tradition called the Kaula ('Familial'), which had its own textual or Āgamic authority.[20] This Kaula tradition, while considering itself Śaiva, nevertheless stressed the worship of female deities including Kālī.[21] Adding to an already complex picture we have the term Kula ('Family') which seems to refer to the Kaula tradition, but more than this denotes a distinct type of liturgical system within the Trika, involving the consumption of meat and alcohol and involving love-making as part of its liturgy. Abhinavagupta devotes part of his Tantrāloka (TA) to this system. Another tradition alongside the Trika within the general Kaula rubric was the Krama ('Gradation') with its own texts, which exerted a great influence over the

Trika. Abhinavagupta was initiated into both the Trika and the Krama, infusing the Trika with the Krama's visionary idealism of Kālī as the power of consciousness expanding and contracting the cosmos. Sanderson has shown that this doctrine of pure consciousness was absent from the MVT but suffuses Abhinavagupta's interpretation of that text and its liturgies[22] (see ch.8).

The MVT is the root text of the Trika or the 'Threefold' tradition, so called because of the three goddesses Parā, Parāparā and Aparā (the Supreme, Supreme-Non-Supreme and the Non-Supreme) contained in the MVT, which Abhinavagupta tries to show are emanations of a single underlying reality or fourth power. Sanderson has shown how three distinct phases of the Trika can in fact be discerned. The MVT, along with its sister texts the Siddhayogīśvarīmata-tantra and the Tantrasadbhāva-tantra forming the first phase of its development, followed by the Trikahrdaya and the Trikasadbhāva of the second phase, and finally the third phase comprising the works of Abhinavagupta who gives the tradition a sophisticated theological expression and reinterprets the earlier texts, particularly the MVT, in the terminology of his non-dual metaphysics.[23] It is this final phase of the tradition's development with which I shall be concerned here, particularly the doctrines in Abhinavagupta's Tantrāloka (TA) ('Light on Tantra') and Tantrasāra (TS) ('The Essence of Tantra'), in which he reviews the teachings of the Trika in the light of the Pratyabhijñā theology and the teachings of the Krama and Kaula schools, though I shall also make reference to the Trika's main scriptural authority the MVT.

(3) The Spanda Tradition. On the one hand we have a monistic Śaiva idealism developing with the Trika and culminating in Abhinavagupta, and on the other hand we have a related though distinct tradition called Spanda ('Vibration'), teaching that Śiva as supreme consciousness vibrates the cosmos as Śakti. The vibration teachings of this tradition, Sanderson observes, can be traced to the Kālī-oriented Krama and Mata traditions found in the Yāmala ('Union') Tantras of the vidyāpītha (see above),[24] though ostensibly the tradition originated with the revelation in a dream by Śiva to a certain Vasugupta (c.875-925 C.E.). In this dream Vasugupta was told to go to the Mahādeva mountain and there he found 'secret' (rahasya) texts inscribed upon a stone; a group of aphorisms called the Śiva Sūtras (SV).[25] According to Ksemarāja, Vasugupta then abridged the sūtras into the Spanda Kārikās (SK), though this text may have been written by Vasugupta's disciple Kallata[26] who also wrote a commentary (vrtti) on them (SKvrt). The Spanda tradition is based upon these two texts and comprises a series of commentaries, the most famous of which are Ksemarāja's Śivasūtravimarśinī (SSV) on the former and his Spandanirnaya (SN) on the latter. These texts will be referred to in the following pages along with the Śivasūtravārtika (SSvart) of Bhāskara (c.925-975 C.E.).

(4) The Pratyabhijñā Tradition. So far the two commentarial traditions I have mentioned, the Trika and the Spanda, are thought to have originated in revelation embodied in a text or texts. By contrast the Pratyabhijñā ('Recognition') tradition began with a human author Somānanda (c. 900-950 C.E.), though tracing its line of teachers back to Śiva.[27] Somānanda

wrote an independent work the Śivadrsti (SD) ('Vision of Śiva'). It was, however, his disciple Utpaladeva (c. 925-975 C.E.) with whom the Pratyabhijñā found its real articulation in his Īśvarapratyabhijñākārikā (IP) ('Verses on the Recognition of the Divine'). In this text he argued that particular consciousness is identical with absolute consciousness and always has been. The purpose of religious practice and observance is recognition of this constant truth. Abhinavagupta wrote a commentary on his great grandteacher's text, the Īśvarapratyabhijñāvimarśinī (IPV) and also a commentary on Utpaladeva's own commentary (-vivrti-vimarśinī). Ksemarāja wrote an independent work on this tradition, the Pratyabhijñāhrdaya (PH) ('The Heart of Recognition') which is an excellent introduction to its doctrines.

My purpose in giving this overview of some of the literature has been to demonstrate firstly that the Trika, Spanda and Pratyabhijñā are three distinct commentarial traditions, but secondly to show that the monistic Śaiva authors, notably Abhinavagupta and his student Ksemarāja, did not see a contradiction in these traditions. Although distinct, the monistic teachings within them suggest a common inheritance and common vision of Śaiva monism. Indeed the links between the Pratyabhijñā and the Trika are more than merely conceptual. Rather they share a common lineage of teachers ending in Abhinavagupta and his student Ksemarāja.

As I have suggested, the Spanda tradition represents a distinct revelation which complements that of the Trika as a system of initiatory liturgy, with the Pratyabhijñā as the theological articulation of the

Trika and Spanda. Within the Spanda, external ritual is absent. Its practical concerns are the yogas developed in the tradition, the upāya-s, which are found in the Trika text, the MVT, and which Abhinavagupta elaborates in his works. The Trika, on the other hand, is primarily concerned with initiation and ritual.

Kashmir Śaivism in so far as it refers to a monistic doctrine, refers to these three traditions. Because of this shared heritage of ideas and practices I will draw from all three traditions - which in one sense are a single tradition - in the following pages to illustrate an argument which I shall now outline.

(4) A Summary of Contents

This summary of contents is intended as a quick, general guide to the overall structure and contents of the book, which may be of use purely as a condensed outline. I begin by introducing some central themes and demonstrating the first point of the argument, that the concept of embodiment is extensible, and the relation between body, person and world is variable depending upon the level of the cosmos they are referring to. I show that for the monistic Śaivas supreme consciousness manifests the innumerable forms of the cosmos and that this manifestation is in fact a contraction of that omniscient, omnipotent and omnipresent power into particularity. This contraction occurs through a number of stages, each lower stage being a more solidified coagulation than the preceding one.

In the lower levels consciousness is particularized into subjects who experience a world

distinct from themselves through a particular body. A person's experience is therefore a function of his location within the hierarchy, so the term 'body' is ambiguous in so far as its meanings vary in relation to the concepts of person and world at different levels. A change in the concept of the body will entail a change in the concepts of person and world. This can be illustrated with four examples of beings in the cosmical hierarchy, showing how the understanding of body, world and experient (i.e. experiencing person) is different in each case: namely a bound human experient existing in the human world; an accomplished yogi who is not bound by any one level but traverses many; a god of sound (mantradevatā) existing at a higher level of the cosmos; and finally the deity Sadāśiva who is the highest level of the unambiguously manifested cosmos.

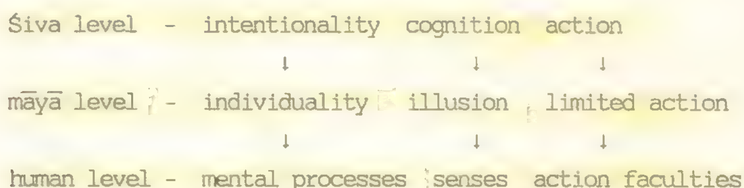
This chapter also entails an investigation of the concept of manifestation, showing how lower levels are regarded as coagulations from higher, and showing how the polarity of Śiva and Śakti is reiterated throughout, particularly within the human body and between male and female bodies. The pure consciousness of the absolute Paramaśiva emerges as the cosmos, opening out as manifestation which is a closing in or contraction of pure consciousness. To be manifested, and therefore to be embodied, is to be restricted in some way. To be embodied is to be bound to a particular form and location, though the boundaries of this bondage, of this body and world, are variable. Indeed, the monistic Śaivas offer various kinds of explanation for this embodying manifestation.

These explanations can be viewed hierarchically. Firstly at the highest level of explanation, manifestation and embodiment can be explained as a

function of Paramaśiva's power of freedom; manifestation exists simply because Paramaśiva wills it. Secondly manifestation is explained as a process of unfolding, in a hierarchical sequence, a number of levels called tattva-s. I show how this term has three meanings in Trika Śaivism, namely: (i) a constituent of the levels of the universe, the 'substance' which comprises each layer; (ii) a principle underlying or governing those levels which is also identified with a deity; and (iii) a category of perception. Thirdly manifestation is explained in terms of the pollutions of individuality (āṇava), illusion (māyīya) and action (kārma). Because of the power of action beings are embodied in the lower worlds. Human location is thus explained as both a consequence of cosmological unfolding and as a consequence of individual action which creates latent impressions or traces (vāsanā-s) which eventually come to fruition. While manifestation can be explained in terms of Paramaśiva's will and the tattva cosmology, particular embodiment in a particular location is explained by action and its affects.

Chapter 2 develops further the idea outlined in Chapter 1 that the totality of the cosmos is recapitulated at each level of it and also within and between human or individual bodies. Firstly we see that lower cosmic levels coagulate from the higher, through a series of critical transition points at which there is a 'sudden' change of level. I illustrate this with reference to the Śaiva cosmology of the 'six-fold way', particularly the tattva-s. The māyā-tattva is an example of such a transition point from the (relatively) pure cosmos to the impure cosmos. This 'downward shift' of manifestation explains embodiment in the lower worlds in that higher cosmological forces,

such as Śiva's power of intentionality (or will), cognition and action become restricted below māyā as the pollutions of individuality, illusion and limited action and its affects. These in turn become further restricted in the human experient as mental processes, the sense faculties and the faculties of action. This process can be illustrated in the following diagram:



This process involves showing how lower levels inversely reflect the higher and involves an examination of the Śaiva non-dualist theory of causation, ābhāsavāda, set in the context of other Indian theories. That is, ābhāsavāda maintains both that the cosmos is a transformation of its cause (namely Paramaśiva) and so agrees with the parināma theory of causation, and that the cosmos is an illusory appearance and so agrees with vivarta theory. These ideas that the cosmos is a transformation of an underlying reality and that it is an illusory appearance are reflected in Śaiva metaphors and terminology. I conclude the chapter with a discussion of the principle of polarity, showing how Śiva and Śakti, the male and the female, are part of the structure of existence and are reflected throughout the cosmos. This polarity can be seen in three contexts:

- an ontological context which refers to the absolute as light and awareness,

- a cosmological context which refers to Śiva and Śakti reflected throughout the hierarchy, for example, in the vowels and consonants which express the cosmos as sound, and
- in a personal context which refers to the polarity within the individual body and between bodies.

These three contexts are united in the concept of the body; body terminology being applied to all three.

Having established that body, person and world are a consequence of hierarchical manifestation in monistic Śaivism and that manifestation operates according to certain principles such as recapitulation and inversion, Chapter 3 goes on to show how as the body is regarded as the cosmos, so the cosmos is regarded as a body, called the 'body of the universe' or even 'body of play'. Furthermore, the source of manifestation, the pure consciousness of Paramaśiva is similarly regarded as a body, called the 'body of consciousness', 'body of light' or 'body of absolute space'. These two cosmic bodies we refer to by meta-terms, the 'manifest' and 'essential' cosmic bodies respectively.

The chapter then goes on to examine the kinds of language used in the non-dualist texts when speaking of these two bodies. Sometimes they are both expressed as Śiva in 'Śiva terminology', sometimes the essential cosmic body is expressed in 'Śiva terminology' and the manifest cosmic body in 'Śakti terminology', sometimes both are referred to in Śakti terminology. Another distinction in ways of talking about these two bodies can be made between 'emanation' and 'pervasion' terminologies. The former describes the manifest cosmic body as an emanation of the essential cosmic body, referring to stages of impurity and so on; the latter

describes both bodies as identical and therefore disdains the distinction between purity and impurity. I use these terms to discuss the concept of the essential cosmic body expressed as pure subjectivity or I-ness, and its relation to the manifest cosmic body which comprises the six-fold way, itself divided by Abhinavagupta into causal, subtle and gross bodies. These levels within the manifest cosmic body, which are also referred to in body terms, might be called 'collective bodies'. That is, levels which comprise the cosmos are levels of collective embodiment; shared realities created by the consciousness of beings within them.

essential cosmic body - pure I-ness

		causal	
manifest cosmic body -	the six-fold way	subtle	collective bodies
		gross	

Chapter 4 develops the meta-terms 'shared reality' and 'collective body', showing how the regions of the cosmos are seen to be embodiments of consciousness. We here examine terminologies for regions of the cosmos, such as anda and kalā found in the Trika, and their relation to tattva and world (bhuvana). We then go on to examine the shared reality or collective body as a body of sound, using by way of illustration the scheme of pada-s given in Ksemarāja's commentary on the SVT. The chapter also looks at the shared reality as a wheel of power. These wheels of power 'fly off' from pure consciousness or rise up and fall away like waves. I specifically examine in this

context the cycle of the twelve Kālīs associated with stages in the projection and withdrawal of consciousness which Ksemarāja identifies as the 'wheel of power'. Finally we consider the shared reality or collective body as a sphere of a deity's power and perception, and examine the term visaya as designating (i) an object of sense, (ii) a sphere or range of perception and (iii) a body. This will show how at higher levels of the cosmos beings merge into the collective body which becomes, as it were, their means and object of perception. These examples serve to illustrate how individual experience for the Trika Śaiva is determined by these higher shared realities. Shared realities are a constraining force particularizing consciousness. However they also have a soteriological function in that they liberate as well as bind.

Chapter 5 examines in more detail the way the body is a result of cosmology, showing how it is 'made' of māyā and its specific location determined by its past action or karma. The bodies of beings below the level of māyā have bodies which contain the three pollutions of individuality, illusion and action, while the bodies of beings above māyā have bodies of power. I examine in this context the seven kinds of experient according to Śaivism, namely the Sakalas and Pralayakalas within the realm of māyā, the Vijñānakalas, three kinds of Mantras and Śiva beyond the level of māyā. In this context the chapter discusses the Trika interpretation of this dualist Śaiva scheme in order to demonstrate how the body in lower layers of the cosmos is particularized and therefore 'individual', whereas at higher levels it is less constrained. The bodies of the Mantras are also their worlds of experience. Next, the structure of the

body of the limited or Sakala experient and its relation to the cosmos is examined, showing how particularized consciousness is constrained by the individual body. This involves an examination of the subtle body and its relation to the gross or physical body which is thought to be homologous with the cosmos. This homology is expressed in two ways: in the 'vertical axis' model in which the vertical axis of the body corresponds to the vertical axis of the cosmos; and the 'central locus' model in which the heart is the centre of the cosmos, identified with the body of consciousness. These two models of homology are important for Śaiva yoga and liturgy.

Having shown how the body is thought to be derived from higher cosmological layers, chapter 6 shows how the collective body of the tradition is thought to be derived from higher levels and is transmitted through a tradition of textual commentary and lineage of teachers. Here I examine the development of monistic Śaivism in the Trika, Spanda and Pratyabhijñā traditions, showing that they regarded themselves as systems of soteriology. This chapter places these traditions in the context of Vedic orthodoxy and the idea of renunciation.

The second part of the chapter shows the way in which these Śaiva traditions regard themselves as being transformative, particularly through symbolic forms. By 'symbolic form' I mean a structure disclosed at one level of the cosmos which is a projection of and participates in a higher reality. Certain forms, such as the guru, mantra, mandala and initiation, embody at a lower level qualities which exist at a higher level. Symbolic forms disclose an order of meaning which reflects the order of the cosmos. Because symbolic

forms express the qualities of the levels from which they are derived - indeed some symbolic forms are direct expressions of Paramaśiva - and because the mind is thought to take on the qualities of what it apprehends, they are transformative. The yogi, through concentration upon a symbolic form which expresses a higher level, appropriates the qualities of that level and is so transformed into it. I demonstrate this idea with reference to the guru (of which two kinds can be discerned, the power guru and the teaching guru), mantra as an embodiment of higher powers, and initiation, an expression of different levels designed to transform initiates to those levels. Initiation into the Trika, which regards itself at the top of the initiatory hierarchy, therefore leads to realization of Paramaśiva and liberation.

Chapter 7 examines the way the body expresses religious meaning and is the focus for religious practice. That is to say, the tradition constrains the body's behaviour, diet and posture in order that the initiate might recognize the identity of his own body with the body of the universe and the body of consciousness beyond (and within). We see how the body is purified through yoga and liturgies, being 'destroyed' and 'recreated' as a divine body. The nature and structure of Trika ritual is discussed and we examine some terms for religious practice used by the Trika such as vrata, yajña and pūjā, and also some of the contents of liturgy and yoga such as āsana and mudrā. Finally the chapter discusses the four categories of methods of transformation in Śaiva monism, the upāya-s.

This classification is very important for the non-dual Śaivas who develop it from its origins in the MVT.

The first method is called the 'non-means' (anupāya) and refers to direct liberation without the mediation of any practice. The remaining three paths, the divine (śāmbhava), the energy (śākta) and the individual (āṇava), are said to use the faculties of will, cognition and action. The divine way is immersion into Paramaśiva through the sudden upsurge of instincts or emotions which shatter thought construction; the energy path is immersion through the development of a pure thought such as 'I am Śiva, I am omniscient', repeated until its truth is realized; and lastly the individual means is said to be immersion through the development of impure thought which is supported by meditation, mantra, and outer ritual. In the context of this last method the raising of Kuṇḍalinī is discussed, and we see how the ideas of breath, sound and energy are united in the concept of Kuṇḍalinī.

Not only the yogas of Trika Śaivism constrain the body in the service of immersion into Paramaśiva, but also do its liturgies. In this last Chapter 8 we see how the two liturgical systems of the Trika, namely the Tantra and Kula, use the body as the focus of their practice. The Tantra system, which is the normative practice of the Trika Śaiva, involves the visualization of a maṇḍala in the form of Śiva's trident. This trident corresponds to levels of the cosmos and pervades the Trika Śaiva's body. The realization of one's identity with supreme consciousness is similarly the aim of the second Trika liturgical system, the secret Kula liturgy, which involves love-making between the yogi and yoginī who 'become' Śiva and Śakti. I examine here how the secret tradition is thought to flow from Paramaśiva through the guru to the yoginī who transmits this secret knowledge to the yogi. Through

these liturgies the adept realizes himself as identical with the pure consciousness of Paramaśiva and his individual body as identical with the body of consciousness and the body of the cosmos.

C H A P T E R   O N E

T H E   E X T E N S I B L E   B O D Y

(1) The Body and the Contraction of Consciousness

The metaphysics of the monistic Śaiva traditions of Kashmir, is based on the simple premiss that absolute, supreme consciousness (which is omnipresent, omnipotent and omniscient), manifests the innumerable forms of the cosmos. Yet this simple formulation and its soteriological ramifications is expressed in a highly complex, technical terminology, a terminology which evinces a high degree of precision yet at the same time reveals many ambiguities and much ambivalence. Such ambivalence is nowhere more expressed than in the concept of embodiment. In this book I intend to reveal this ambivalence by showing how body, person and world are necessarily connected, though this relation is greatly variable. These concepts entail each other, but their boundaries are extensible within the hierarchical cosmos of the non-dual Śaiva: a change in the boundaries of one term entails a change of boundaries in the others. I secondly intend to show that the hierarchical cosmos is reflected or recapitulated (i) at each level of it and (ii) at a

personal level within the body and between bodies. The human body itself is thought to contain the universe and to reflect the polarity between the masculine principle, expressed as Śiva, and the feminine principle, expressed as Śakti, within it. This polarity is also reiterated between male and female bodies. I thirdly intend to show how the monistic Śaiva concept of embodiment relates to Trika Śaiva soteriology.

To demonstrate these points, we shall see that human experience (the Śaiva idea of which will be explained) is limited or constrained due to the self-contraction of supreme consciousness. The argument developed here to explicate these ideas will involve showing the precision and technicality of Trika terminology and will explain this extreme technicality by exhibiting the necessary connections between concepts; i.e. we shall demonstrate the relation between propositions within the system or, to use Smart's terminology, doctrinal scheme.[1]

Before showing this with documentation from the texts, let us roughly sketch the monistic Śaiva picture of embodiment and cosmology. Body, person and world are the consequence of the contraction of consciousness and their boundaries are variable. Contraction of consciousness is also hierarchical manifestation. This hierarchical manifestation occurs according to two principles: (i) that the lower levels coagulate from and reflect the higher, and (ii) that a masculine feminine polarity is reiterated throughout the many levels of the cosmos and also within and between bodies. The body is therefore regarded as a cosmos and conversely the cosmos is regarded as a body. Certain soteriological ramifications follow from this; the principles of cosmogony have consequence for personal

transformation.

Central to the world-view of the non-dual Śaivas is the notion that human experience is limited or constrained. Human experience, for the Śaiva, is the interaction or perception of a person with a world by means of a body, though human experience is only a special instance of the range of experience throughout the cosmos. A person is an experient who interacts with a world by means of the senses located within a body; the body is thus the means whereby a person interacts with an environment.

The meaning of the terms body, person and world are variable within the Śaiva universe, depending on the level in the hierarchical cosmos which they refer to. In other words, a person's experience is a function of his location within the gradations of the cosmical hierarchy (indeed this is true of all experience, even the non-human). More precisely, the lower the locations of body, person and world in the cosmic scheme, the more solidified, limited, particular and separated they become, whereas the higher their location in the cosmos, the less limited, more open, universal and merged together they become. For example, at the highest level of the cosmos, body, person and world are identical. On the other hand with regard to a human being bound in the cycle of birth and death, person, body and world appear as distinct: a person is particular, constrained by his body and world of experience, by which I mean his location in the cosmical hierarchy.

Location in the cosmical hierarchy constrains perception of a world or limits the way consciousness experiences a world. There is, however, an ambiguity here in that, for the non-dual Śaiva, consciousness,

world, body and perception have variable meaning within the cosmos. Particularized consciousness functioning at a low level of the cosmical hierarchy will have a very limited perception, whereas higher up the hierarchy, consciousness becomes less particularized and its perception less limited.

Perception can therefore be seen to be the result of an experient's location in the hierarchy constrained by the form of body and world perceived. This complex of relations between body, person, world and perception is, according to the Trika, the result of Paramaśiva's contracting as the cosmos and the result of karmic constraints. A limited person's location in the cosmical hierarchy - and therefore the boundaries of his body and world - is the result of cosmogony and of his past actions. Each level or world of the cosmos is the result of the contraction of supreme consciousness, while the location of individualized consciousness within that hierarchy is the result of the fruition of the traces or seeds of particular, individualized action. The particular experient's location is karman determined. Karman, however, is a factor in cosmogonic progession which appears only at a certain stage of manifestation. Consciousness located beyond this level is not limited by karman, although it has some degree of constraint or contraction, albeit supra-karmic.

Particularized consciousness, which means a person constrained within the lower worlds of the cosmos (in cosmological terms below the <u>māyā</u>-<u>tattva</u>), is due to the contraction (<u>samkoca</u>) off supreme consciousness (<u>samvit</u>, <u>caitanya</u>) which is all-pervading (<u>sarvavyāpti</u>), omniscient (<u>sarvajñā</u>) and omnipotent (<u>sarvakrtva</u>) and manifests all the forms of the universe. These forms come into being and generate

further forms which they also govern. Moreover, the lower down the hierarchy they appear, the more diversified phenomena become. The separation of subjectivity and objectivity becomes more distinct the further manifestation proceeds from its source.

Ksemarāja illustrates this process in a passage which clearly shows that the individual experient is a consequence of the contraction or manifestation of pure consciousness, here conceived as the power of sound:

> Thus the supreme Power of Speech (vākśakti), non-distinct from the light of consciousness (citprakāśa) having the form of the great mantra eternally arisen, comprising awareness (vimarśa) and complete I-ness (pūrnāham), pregnant with the entire wheel of power (śakticakra), having the form (of letters) a to ksa, makes manifest (bhāsayati) the level of the individual experient (grāhaka) by the gradual stages of paśyanti, madhyama etc.[2]

This shows that the individual experient is the result of cosmogonic process. The limited sense of 'I' is a contraction of the unlimited, absolute sense of 'I'. The absolute, here equated with supreme sound, which is pure consciousness and complete I-ness (pūrnāham), the total unlimited subjectivity, contains manifestation within it; the cosmos as the wheel of power (śakticakra). This wheel represents the totality of manifestation as a progression of power expressed as sound, which is reflected in the Sanskrit alphabet as the letters a to ksa, though it should be emphasized that varna in a cosmogonic sense refers not to the gross letters but to higher vibrations of the cosmos.

These levels are contained within the larger classification of sound layers as paśyanti, madhyama and vaikhāri, the last being the level of empirical language, the other two being more subtle manifestations.

(2) The Ambiguity of the Absolute and of Manifestation

The Trika conception of this absolute is inherently ambiguous. On the one hand, as Alper has observed,[3] it is expressed in personal terms such as Paraśiva, Paramaśiva, Maheśvara or simply Śiva, on the other in impersonal terms such as pure, absolute consciousness (samvit, caitanya). Again, on the one hand this supreme consciousness is said to be one (eka), on the other it comprises the two principles of light (prakāśa) and awareness (vimarśa) which are identical with Śiva and Śakti. A further ambiguity can be seen with regard to prakāśa. On the one hand it is both the substratum of appearance (ābhāsa) and rests entirely on itself,[4] nothing existing outside of this light,[5] yet on the other it is dependent upon vimarśa (as vimarśa is on prakāśa). Indeed, the IP says that without vimarśa, prakāśa would be unconscious (jada).[6]

These ambiguities concerning ultimate ontology are reflected in accounts of cosmogony. On the one hand Śiva is said to manifest the cosmos - for example Kallata, the student of Vasugupta, writes that Śiva is the cause of the cosmos, the wheel of power,[7] yet on the other Śakti is said to manifest the cosmos. Indeed Ksemarāja quotes a verse which says that Śiva needs Śakti to create and that he is dependent upon her.[8] This idea of Śiva's dependence on Śakti is the same as

prakāśa's dependence on *vimarśa*.

The very idea of manifestation is therefore ambiguous in that Śiva contracts into particularity, while Śakti generates appearances. Contraction and generation are suggested by the two initial cosmogonic principles or *tattva*-s (see below) Śiva and Śakti, each of which in turn has a *śakti*, namely *cit* (consciousness) and *ānanda* (joy) respectively. Although Śiva and Śakti are united, they yet contain energies of consciousness and joy; consciousness focuses and contracts, while joy implies generation and expansion, as is suggested by Abhinavagupta who says that manifestation is a product of the joy arising from the union of Śiva and Śakti.[9]

So on the one hand manifestation is a contraction (*samkoca*) of supreme consciousness which rests on itself, yet on the other is an appearance (*ābhāsa*) of Śakti; the former implying limitation, the latter implying opening out or revealing. The bound person is a condition of contracted consciousness, as are his body and location in a world or level of the cosmos. The PH says that 'the power of consciousness (*citi*) which is contracted to objects of consciousness, (becomes particular) consciousness, descending from a condition of (uncontracted) consciousness (*cetanapāda*)'.[10] This contraction is a concealing (*gopayitvā*) of the essential nature (*svarūpa*) of supreme consciousness, a continuous but hierarchical process in which the objects of consciousness (*cetya*), or what is perceived by consciousness, have different meanings at different levels.

This ambiguity is again seen in the idea of the cosmos opening out (*unmesa*) from the absolute, Paramaśiva, in manifestation and closing in (*nimesa*) to

him in its reabsorption or contraction. The PH says:

> The universe opens out (unmisati) in appearances (prasarana) and in continuation, (then) it closes in (nimisati) with the turning back of appearances.[11]

The the opening out of the cosmos is the closing in or contraction of pure consciousness in so far as appearance or manifestation conceals absolute consciousness, while conversely the contraction or closing-in of manifestation is the opening-out of pure consciousness. To the degree that the universe is manifested, the absolute is concealed, while in so far as it is contracted the absolute is revealed.

This idea has the soteriological consequence that as the cosmos is contained in the body, so the opening out and contraction of the cosmos and therefore the concealing and revealing of Paramaśiva, occur within it. A person's experience or perception of a world depends upon the degree of contraction or revelation of supreme consciousness: the more contracted supreme consciousness is, the more particularized and individualized it becomes and the more limited the world of experience or perception, which is also a way of saying the more overtly manifested becomes the cosmos. Conversely the less contracted pure consciousness is, the less limited and particularized a person's perception becomes and the more contracted manifestation becomes.

This means that at the higher levels the distinction between consciousness and world of experience (and means of experiencing a world) is not clearly defined, but the lower the cosmos evolves, the

more clearly defined and particularized consciousness and its objects or worlds become. The higher levels of the cosmos are therefore more homogenous where consciousness, body and world merge together, whereas in the lower echelons there is more diversification. Body, person and world are more distinct, their boundaries more clearly delineated, at the lower levels.

To illustrate this idea let us take four examples of experients at different levels of the cosmos: (i) the bound human subject; (ii) the yogi; (iii) a higher deity (a *mantra*-*devatā*); and (iv) the highest clearly manifested level of the cosmos, the Sadāśiva *tattva*.

(i) The human experient or person is a consequence of the contraction of supreme consciousness (as indeed are all experients). Consciousness which is transcendent (*viśvottīrna*) and immanent (*viśvātmaka*),[12] becomes particularized consciousness in the human subject who interacts with a world through the limited organs of perception of his body. By transcendent I mean that aspect of the Parmeśvara beyond manifestation, wholly other to appearances, or more technically that which is beyond the Śaiva categories, beyond the thirty six *tattva*-s which comprise the universe. By immanent I mean that aspect of Parameśvara that inheres within and constitutes appearances, being within both subjects and objects.[13] The powers (*śakti*-s) by which Śiva manifests the universe, namely intentionality (*icchāśakti*), cognition (*jñānaśakti*) and action (*kriyāśakti*) become limited in the bound, embodied person transacting within a limited environment and transmigrating at death from one limited body to another.

In the hierarchy of worlds (*bhuvana*-s) in the

cosmos, the MVT lists the human world (manusa bhuvana) under the rubric of the prthivī-tattva, the lowest category of manifestation which is the most coagulated or solidified.[14] Along with the human world the text lists the realms of domestic (paśva) and wild (mrga) animals, birds (pakśijāti), insects (sarpajāti) and the realm of vegetation (sthāvara). This illustrates how several worlds of experience can exist within a single layer of the cosmical hierarchy, in this case the earth tattva. We see here the wide diversification within the lowest spectrum of cosmical manifestation.

A bound person is located at a low level of the cosmical hierarchy. His consciousness is particularized, which is to say that he is not experientially aware of higher levels or of supreme consciousness of which he is a particularization. His body is constrained by the realm in which he lives, namely the human world, which location is in turn a consequence of his past action. This human world is contained within the lowest level of the cosmical hierarchy, the earth (prthivī-tattva). Although the concept of tattva will be dealt with presently, it will be noticed that tattva gives rise to bhuvana, that is, the worlds within the prthivī-tattva could be said to be generated by prthivī which is also their underlying controlling principle.

(ii) In contrast to the bound person of the manusabhuvana the yogi is attempting to transcend limitation and realize the all-pervasiveness of consciousness. Body, person and world for him are less limited and potentially extensible to the higher levels of the cosmos. As we shall see, by developing concentration the yogi breaks through into different levels of the cosmos, which means that his world of

experience changes as does the body in which he experiences those higher worlds. The yogi minimizes external action, which is dependent on a gross body in the lower world, and develops the ability to transact in higher, more subtle worlds, by means of a subtle body (sūksmaśarīra, puryastaka). For example, Abhinavagupta in the TA ch.29 cites the idea of meditating upon innate tranquillity (sahajaviśrama) which allows the yogi to become a sky-goer (khecārin) - i.e. function in a higher world - and unite with a yoginī, a female deity at this higher level of resonance.[15]

Such a yogi has attained a certain level of ability or power (siddhi) and can rise up to a layer of the cosmos above the physical or gross (sthūla). However, the truly accomplished yogi is at one with the power of consciousness (citi); he is liberated and can access any level of the cosmos at will. At one level siddhi designates a lower level of yogic power, but at a higher level the true siddhi is liberation. Thus in the NT one of the results of becoming a sādhaka - a yogi who has undergone a certain consecration - is the ability to traverse the worlds of the cosmic hierarchy at will and become a universal Lord (cakravartin), which means to have access to any level of the cosmical hierarchy he desires.[16] Such a yogi who has gained the higher levels of the cosmos and who is united with śakti can create any kind of body (śarīra) he desires.[17] Indeed, the yogi who is united with supreme I-consciousness (ahantā) is even beyond the subtle body and therefore beyond pleasure and pain, i.e. beyond experience locatable in a particular form and world.[18] The perfected yogi who has recognized his identity with Paramaśiva is even beyond the level of Sadāśiva at the

top of the cosmos.

This ability to rise through the cosmical hierarchy is a reversal of the process of manifestation. So in the contraction or withdrawal of manifestation the yogi experiences the opening out or revealing of Paramaśiva. Ksemarāja illustrates how the idea of the yogi entails the idea of hierarchical manifestation. He writes in the SN:

> The Lord Paramaśiva, by his own power of freedom assumes the levels of the experients Śiva, Mantramaheśvaras, Maheśvaras, Mantras, Vijñānakalas, Pralayakalas to the end of Sakalas, and the levels to be known by them. Concealing himself by the play of hiding his own nature (svarūpa), gradually descending, he opens out subsequent forms, closing in previous forms which yet support those subsequent aspects. Yet by gradual ascent closing in subsequent forms, he opens out previous forms (in the case of) cognition yogis.[19]

This passage shows a number of things. It indicates the seven kinds of experient from Śiva to Sakala located at various levels of the cosmical hierarchy and that the lower levels emerge from the higher. As each level opens out, so the previous level closes in, which means that at the lower level of awareness the higher is lost. For the bound person in the manusabhuvana of the prthivītattva there is no awareness of the higher levels. Conversely the yogi reverses this process, rising through the higher levels, but as he rises awareness of the lower world from which he came fades. Thus the yogi in samādhi is

unaware of his physical body or the world it inhabits. Such a one is called a jñānayogi in so far as he has knowledge of, or the ability to cognize, higher worlds, which is the ability to discriminate tattva-s; i.e. the ability to discern and perceive the principles which govern and indeed constitute the worlds of the cosmical hierarchy. This losing of awareness of lower worlds is, however, in itself a limitation, and ultimately the yogi seeks to achieve perfection or liberation which is both the transcending of all worlds and the ability to enter all worlds at will.

These examples serve to illustrate that the yogi is not restricted to a particular world of experience because he can ascend through the cosmical layers. Neither is he restricted by a gross body for he can interact with subtle worlds in a subtle body. Indeed being at a higher level he can even generate new bodies according to his desire. The developed yogi, unlike the bound person, is not restricted to a particular level of the cosmos; his experience is not limited to a particular location, but he can (to the extent that he has the power) change that location at will.

(iii) In contrast to the human experient fixed in the human world and in contrast to the yogi who can traverse worlds, the mantradevatā is located at a higher, more subtle level of resonance. I have briefly illustrated how the cosmos is regarded as a manifestation of sound and is called the wheel of power (śakticakra), these levels of sound being identified with the letters of the Sanskrit alphabet (varna) emerging out from Vākśakti who is identified with supreme consciousness. The various cosmological levels are regarded as levels or layers of sound, the lower layers being grosser or more impure expressions than

the higher. The yogi's ascent through the worlds of the cosmos is therefore also an ascent through layers of sound which correspond to worlds. Indeed in the higher levels of the cosmos sound and world are not distinct (pp. 135ff).

A Śaiva classification of cosmology called the six-fold way (sadadhvan) shows that worlds are identified with layers of sound. Although each of these six ways is a complete cosmology in itself, they are also classified into three ways of sound (vācaka) and three ways of objects (vācya). The ways of sound - namely varna, mantra and pada - representing layers of cosmic sound in varying degrees of subtlety, correspond to the three ways of objects, namely kalā, tattva and bhuvana, which represent the worlds of the cosmical hierarchy and the principles underlying or governing those worlds.[20] A tattva is a principle determining a world or group of worlds and also an element which constitutes those worlds. For example, as I have previously indicated, the earth or prthivītattva is the element which controls and constitutes a spectrum of worlds (bhuvana-s) including the human world. The following correspondences can therefore be drawn up:

WAYS OF SOUND (vācaka)	WAYS OF OBJECTS (vācya)
varna	kalā
mantra	tattva
pada	bhuvana

Each level is both a sound and a world, what might be called a sound-world. These sound-worlds correspond to, or are even equated with, deities (devatā). This can be illustrated with the way or course of the

tattvas. The tattvādhvan is divided into the pure course (śuddhādhvan) and the impure course (aśuddhādhvan), the former being beyond the pollutions (mala) of individuality (āṇava), subject-object differentiation (māyīya) and action (kārma) which become operative in the impure course. The tattva - deity equation can be best illustrated with reference to the pure course where the three tattvas of Sadāśiva, Īśvara and Śuddha Vidyā are both principles (tattva-s) which constitute, and beings who govern, their respective levels.[21] By contrast, in the lower tattvas, deity and world are more distinct, though never completely separated. For example, the tattvas which constitute the group of senses (karanavarga), or faculties of cognition (jñanendriya-s), i.e. hearing, seeing. touching etc., are animated by a group of deities (karaneśvarī varga).[22]

Layers of cosmic sound which are levels of the cosmos are also regarded as deities. This is clearly illustrated with the idea of mantra which is a higher level of the cosmos, as is demonstrated by the six-fold way, expressed at the level of empirical language. Mantra is also a deity (devatā). For example, the three highest kinds of experient beneath Śiva are called the Mantramaheśvaras, Mantreśvaras and Mantras. Indeed the mantra is called the body of the deity, the vidyāśarīra.[23] Expressed in empirical language mantras comprise various elements, the most important of which is the seed (bīja) out from which the substance or body (pinda) of the mantra proceeds. At a higher level the body of the deity arises out of the seed, as the Yāmala-tantra says, 'the firm/eternal body of the deity arises from the seed'.[24]

There is then an ambiguity in the idea of mantra.

It is regarded as a world of the cosmical hierarchy, a deity and the body of a deity. This ambiguity can be explained by the variability of the boundaries of the concepts of body, person and world, for the non-dual Śaivas. Body, person and world merge together in the higher echelons, so, for example, mantra can be equated with both body and person (i.e. the devatā) at the Sadāśiva-tattva - the highest clearly manifested level - in so far as here the deity cannot be distinguished from the world he perceives nor his body of perception. Yet further down the hierarchy body, person and world become more distinct. In speaking about the body of a deity one is thereby speaking about a mantra and a layer of the cosmos.

This has soteriological ramifications in that through the requisite initiation and the repeating of the gross mantra (japa, the yogi can merge with the higher mantra, which is the body of the deity, and which is also a change of location in the hierarchy. Hence that mantra, devatā and world can be equated is potentially transformative, given the means of accessing that level. Ksemarāja writes:

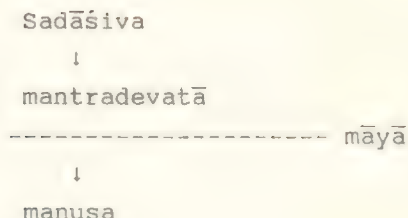
> By means of supreme awareness (vimarśa) of a deity of mantra [the yogi] obtains [the condition of] identity (sāmarasya). The consciousness (citta) of the devotee (ārādhaka) truly is the mantra which is not merely a combination of manifest letters (vicitra varna).[25]

Through mantra the yogi attains identity or union with both mantra and devatā; his consciousness merges into that level. A mantradevatā is therefore a being located at a higher level of the cosmos, where body and world

merge together to a degree depending upon the level at which such a being is located.

(iv) One last example to demonstrate how body, person and world have variable boundaries depending on the level of the cosmos at which they are operative. The Sadāśiva-tattva is the highest level of the cosmos which is clearly manifested and distinct from pure consciousness, in the sense that it contains the seeds of subject-object differentiation. Sadāśiva has a predominant sense of subjectivity or I-ness (ahantā) and awareness of apparent objectivity (idantā) is as yet indistinct (asphuta). Sadāśiva is aware of the identity of subject and object characterized by the sentence 'I am that' (aham idam).[26] At this level there are no distinctions between person, body and world: distinctions are only potential or incipient. The 'person' of Sadāśiva is identical with his 'level' of the cosmos which, as we shall see, is also a 'body'.

These four examples illustrate how the boundaries of person, body and world are variable within the cosmical hierarchy. At the lower levels, in the prthivī-tattva for example, they are more clearly defined and distinct; a bound person in the human world (manusabhuvana) experiences himself as distinct from his world of perception by means of a material body. The higher up the cosmos, however, the less distinct these terms become. At the lower level of a mantradevatā, body and world tend to merge, though there is still an awareness of subject-object distinction, while at the highest Sadāśiva level there is no such distinction. The hierarchy of examples we have given is illustrated in the following diagram:



The yogi who exists as a differentiated being in the lower bhuvana has access to those higher worlds and can merge with the mantradevatā. For him the boundaries of body, person and world are variable for he is not fixed in any particular location but moves through the cosmic layers. The yogi is therefore potentially the most transformative of all these conditions in that he is not limited to any one level of resonance as is the bound human and indeed even the mantradevatā. The yogi has the potential for liberation being concentrated and having a human body which, being at the most solidified level, is the result of, and therefore 'contains', all that has gone before it. The mantradevatā is, on the other hand, more widely diffused, less concentrated and solidified and does not have the transformation potential of the yogi. Indeed, once liberated, once having recognized his identity with Paramaśiva, the Trika Śaiva is even 'beyond' Sadāśiva. This is reflected in the Trika liturgies in which the adept visualizes supreme consciousness in the form of the three Trika goddesses Parā Parāpara and Aparā beyond the 'corpse' of Sadāśiva and beyond the dualist metaphysics he represents (see chapter 8).

(3) Levels of Explanation

The non-dual Śaivas present a number of

interrelated explanations for how limited human experience in a restricted world comes about, and what forces limit it. These explanations form a hierarchy. At the highest level, the absolute Paramaśiva manifests the cosmos and the beings in it due to his power of freedom (svātantrya, svacchanda); a second level is cosmological, that embodied experience is due to the action of the cosmic forces, or power of the tattvas, and pollutions (mala); the third is that human experience is restricted by the action of lower deities.

LEVELS OF EXPLANATION

(1) Paramaśiva's power of freedom (svātantrya)

(2) cosmology (tattva, mala)

(3) lower deities

(1) The ultimate reason for manifestation and embodiment is Paramaśiva's spontaneous creativity; his power of freedom. In the IPV Abhinavagupta says that manifold diversity (vaicitryavikalpa), i.e. the manifested cosmos, is due to the power of freedom, a power which is independent (aparādhīna), complete (pūrna), has great power or majesty (mahadaiśvarya), and from which even the powers of the gods Brahmā, Visnu and Rudra are manifested (nirmita).[27] The the cosmical hierarchy is, says Ksemarāja in the SSV, a limitation or concealment (gopana) of pure consciousness due to the power of freedom.[28] The text also says that this freedom is exercised through the mahamāyāśakti which is a form (rūpa) of Paramaśiva's

self-concealment. Mahāmāyā, also called bindu, is a term for the restricting power operative in the pure course (śuddhādhvan) of the cosmical hierarchy and expressed in the impure course (aśuddhādhvan) as māyā.

(2) Divine will, Paramaśiva's power of freedom, is expressed and works through cosmology. So what might be regarded as a second level explanation of human location is derived from the higher explanation of Paramaśiva's svātantryaśakti. This second level cosmological explanation of experience is articulated in a number of ways by Śaiva traditions, notably in the six-fold way which I have already mentioned. But for the moment let us take just two examples to show how cosmology functions as an explanation for human experience: the concepts of tattva and pollution (mala).

The cosmology of the tattvas functions as an explanation of the cosmos and human location within it. The term tattva, literally 'that-ness', has a number of English renderings such as 'reality', 'essence', 'principle', and 'category', though none of these single terms convey its complete designation. The term seems to have three principal meanings according to Abhinavagupta, namely (i) a constituent of a level of reality, (ii) a principle underlying reality or a level of it and (iii) a category of perception. I shall examine these in turn.

(i) In the IPV Abhinavagupta says that vastu ('substance'), prameya ('object of cognition') and tattva are synonymous (paryāya).[29] This clearly implies that tattva refers to 'objects' or the world beyond the bound person, i.e. that which comprises the levels of a hierarchical cosmos. Indeed Abhinavagupta's arguments in the IPV intend to show that objects of limited,

individual consciousness exist independently of the limited perceiver, though not independently of the light of Śiva's pure consciousness (prakāśa). He argues this on the grounds that subjects and objects become differentiated at a certain level of the cosmos below the māyātattva and so objects appear to be distinct from subjects; these objects - and indeed the subjects - must inhere within the pure consciousness of Śiva, otherwise how could these objects of perception be illumined?[30] However this equation of tattva with substance must be seen in a relative context, for ultimately of course there is no substance distinct from pure consciousness; a contentious issue between the Śaiva dualists and non-dualists. Abhinavagupta also suggests that tattva means 'appearance' (ābhāsa), again indicating an object of consciousness. Thus tattvas form the constituents of the cosmical hierarchy; tattva is the substance out of which the cosmos is made and indeed is used for the ultimate substance of the universe, namely the supreme reality (paratattva) which is pure consciousness (samvit).[31]

(ii) The second meaning of tattva, is of a governing principle underlying or controlling a level of the cosmos or group of worlds. The various layers of the cosmos are patterned according to certain principles which are more restrictive in the lower echelons than in the higher. To demonstrate that tattva is not only equated with ābhāsa but is also a principle underlying appearances, Abhinavagupta writes that earth (pṛthivī) is the ābhāsa of hardness, fire the ābhāsa of redness, and the Śiva-tattva the ābhāsa of the true light of consciousness (satyaprakāśa).[32] A further example might be the five tattvas below māyā, namely particularity (kalā), limited cognition (vidyā),

passion (rāga), time (kāla) and causal restriction (niyati) which are principles or powers constraining consciousness into the particularity of the purusa or anu. We see here that tattva is a principle underlying or controlling particular manifestations or levels of manifestation and that it determines the qualities of what appears. The quality of hardness is determined by the prthivītattva and so on.

These two concepts of tattva as both a controlling principle and a constituent of a layer of the cosmos are not incompatible. Tattva as a constituent of a world is also the power which sustains and indeed causes it. The relation between tattva and bhuvana is that a bhuvana is both caused by and is a property of a tattva (as sweetness is both caused by and is a property of sugar cane juice). At one level tattva is the cause of a world and at another level constitutes that world. Indeed this is what one would expect in a monistic system; manifestation being both caused by and being a property of pure consciousness.

(iii) So far the meanings of tattva suggested by Abhinavagupta have been cosmological: the tattvas as a classification of the levels of the cosmos, implying both the constituents and the principles underlying those levels. However, the tattvas can also be regarded as perceptual categories of embodied experience. By this I mean a way of classifying human interaction with and within the cosmos. It should however be noted that this 'psychological' interpretation of tattva is also tied in with a 'cosmological' one, in so far as ways of perceiving a world, which is to say understanding it through a certain lens, are related to levels of the cosmos. Transformation through yoga is to perceive the cosmos through higher perceptual faculties. Thus

meditation upon the tattvas leads to the recognition of Paramaśiva.[33] For example, the Sadāśiva-tattva is a layer of the cosmos and a category of perception in so far as the yogi at that level perceives the cosmos as Sadāśiva.

Abhinavagupta equates tattva with the term 'category' (padārtha).[34] The term padārtha has two main designations in Indian thought. On the one hand it refers to 'word-meaning', a term used by the Grammarians, notably Bhartrhari who greatly influenced the Śaiva non-dualists, and on the other hand it is a philosophical term for categories, notably in the Vaiśesika tradition, such as substance (dravya) and quality (guna).[35] Abhinavagupta is, of course, aware of the philosophical use of the term. In the IPV he says that the categories (padārtha) 'universal' (sāmānya), 'relation' (sambandha), 'action' (kriyā), 'substance' (dravya) and 'space' (diś are to be perceived or grasped (grāhya) through mental discrimination (mānasavikalpa).[36] The grasping of categories through mental discrimination implies that they are perceptual structures or lenses through which the world is viewed. For example, the category of the universal is the realization of a common characteristic; action is the awareness of extension (vaitatya); and space (diś) is the determination of the limits of a thing and the perception of its relation to other objects.[37]

These meanings of tattva, namely a constituent of an appearance (ābhāsa) or level of reality, a principle underlying and giving rise to such an appearance, and a category (padārtha) are not contradictory but complementary. On the one hand they show that the Trika account of human experience is not 'idealistic' in the sense that the world is constituted only in individual

consciousness. The categories are not unreal (asat) 'like two moons';[38] the levels of reality exist independently of limited experients and indeed give rise to those experients. Yet on the other hand they show that the tattvas are structures of limited consciousness through which the universe and embodied human experience (anubhava) within it, can be perceived and explained.

I have spent some time on the concept of tattva because it is so important in Śaiva cosmology and in explaining human location. However, another related way of explaining human location is the concept of pollution (mala), particularly the pollution of action (kārmamala). As we will see, the three pollutions of individuality (āṇava), illusion (māyīya) and action (kārma), which are constraints operative in the lower tattvas below the pure course, are a consequence of a certain level of the cosmical hierarchy called the māyā-tattva. I shall deal with the pollution of kārma and its place in the cosmical hierarchy presently (see pp. 168ff). I here wish to show only that it is another way of explaining human location and embodiment, though a way which is not at odds with the explanations of Paramaśiva's will nor of cosmology. Indeed, a being's location in the cosmos is seen both in cosmic terms as due to the contraction of Paramaśiva's freedom and in individual terms as due to the particular experient's actions which produce latent impressions (vāsanā-s) which eventually come to fruition. Somānanda, the great-grand-teacher of Abhinavagupta, makes this point when he writes in the SD that Paramaśiva assumes bodies appropriate to worlds and to latent tendencies. Embodiment is due to both Paramaśiva's contracting as the universe and due to individual karman. Somānanda

writes:

> In that way [previously described] emanating (*visrjya*) diverse bodies and worlds (Paramaśiva) assumes the form of high, low and middle [beings]. With bodies corresponding (*ānurūpata*) to place and latent thought (*bhāvana*) to embodied actor (*dehākāra*), He is regarded as (*pravibhāvyate*) [really] having that form assumed by him. Through playfulness Paramaśiva assumes the bodies of dwellers experiencing the impenetrable ocean of hell, who know suffering by the fruit of their actions. As a universal king elated by the joy of power, by the right of his own law (*dharmadharmatā*), plays at being a foot soldier, so the Lord plays, whose self is joy.[39]

This passage illustrates a number of points. Firstly it shows that the forms of the cosmos are emanations of the supreme reality, Paramaśiva which he assumes for no reason other than playfulness (*krīdā*). Secondly, that Paramaśiva assumes bodies which correspond to a world. That is, the appropriate body is formed in accordance with the kind of world or environment a being inhabits. A body is appropriate to the level of the cosmos at which it is operative, so bodies will be human in the manusa-bhuvana, insect or plant in the insect and plant worlds (the *sarpajāti* and *sthāvara-bhuvana*) and so on.[40] Thirdly in saying that latent thought (*bhāvana*) corresponds to embodied actor, Somānanda illustrates that an experient's embodiment in a world is not only explained by the intentionality of Paramaśiva, but also by the experient's karman. That *bhāvana* here refers to latent thought is indicated in

Utpaladeva's commentary in which he takes 'corresponding to place' (sthānānurūpatā) as meaning the correspondence of body, world and latent tendency (vāsanā). That is, the vāsanā-s in each experient determine, at one level of explanation, the kind of body and world appropriate for experiencing the results of past action. Abhinavagupta makes this point when he writes in the PS that with the decay of one body a person (purusa) will enter into another due to his own thought (svaucityād).[41]

The above explanations of human embodied experience have been quite 'high' in the sense that they seek to place human embodiment in a wider, universal context in terms of Paramaśiva's free will or in terms of cosmogonic forces which constrain beings into their particularity, such as tattvas and karman. These explanations are not at odds with each other but rather operate at different levels. Paramaśiva is the highest level of explanation, the tattva cosmology the next, followed by the explanation of karman which is a power only emerging at a certain stage of cosmogony. namely with the māyā-tattva. Although not accounting for human embodiment, as do the explanations of Paramaśiva's will and cosmology, nevertheless our third category, the lower deities, is important in accounting for certain kinds of human embodied experience.

(3) Within the above accounts a lower level explanation of particular experiences or of human destiny is operative, namely that lower deities have effect and act upon the human world. This does not oppose the other ideas and is not so much a theory of experience but is rather an explanation of certain human experiences, usually of suffering, in terms of possession; so a bad situation might be explained in

terms of possession by a negative power such as a 'grabber' (graha). This kind of explanation of human woes, although structurally lower than others, was quite prevalent, as Sanderson has shown, among the Brahmins of Kashmir who sought to protect themselves against such supernatural invasion by maintaining ritual purity and thereby not allowing any 'gap' (chidra) to appear whereby the alien power could enter.[42] As we shall see (chap 6), these lower deities were courted and exploited by the cremation ground (śmaśāna) tradition in its search for power.

This distinction between higher level explanations in terms of absolute consciousness and cosmology and a low level explanation in terms of lower deities, roughly corresponds to the famous distinction between 'great' and 'little' traditions. That is, the higher (by which I mean structurally more embracing) explanation is a function of the 'great tradition', the theological articulation of monistic Trika Śaivism, while the lower (structurally less embracing) is a function of the 'little tradition', a folk milieu expressed in the common presuppositions of Śaivism and Tantrism concerning the saturation of the universe by non-material beings who dwell amongst us. However I do not wish to push this dichotomy too far for fear of imposing a too rigid distinction. Indeed, what I have called higher and lower level explanations are interpenetrated in the Trika. Thus Ksemarāja can write expositions of Śaiva theology as well as a commentary on the Netra-tantra, a text much concerned with exorcism.

These logically distinct strands explaining embodied experience are interwoven in Trika theology. Paramaśiva's freedom, the tattvas and karman, form a

system which is not only intended to explain the cosmos and human location within it, but is also intended to be a system of personal transformation as I will show. The cosmos is that which binds, yet is also that which liberates. Trika doctrines of Paramaśiva's grace (anugraha) and Trika religious practice concerning the purification of consciousness, which means freeing particularized consciousness (anu) from the constraints of the tattvas, are geared towards shifting human location from a limited world to that which is unlocatable or transcendent (viśvottīrna) and unlimited. The perfected yogi is therefore the ideal as one who has transcended the cosmos yet also has the ability to traverse it and be anywhere and everywhere within it; he has transcended his human embodiment and location.

CHAPTER TWO

STRUCTURES OF MANIFESTATION

(1) Coagulation, Manifestation and Reflection

Particularization at lower cosmogonic levels occurs in the monisitc Śaiva system due to the contraction of supreme consciousness. In Śaiva cosmology, the totality of the cosmos is recapitulated at each of its levels, and also within and between bodies. This hierarchical manifestation can be seen to operate according to three principles which we shall attempt to abstract: namely, that the lower levels manifest or coagulate from the higher; that the lower layers inversely reflect the higher; and that the cosmical polarity of masculine and feminine is recapitulated at all levels throughout. The Śaiva cosmos is thus self-inclusive and differentiated at all levels, but whereas differentiation is progressively greater, self-inclusion is not.

For the non-dualist Śaivas the levels of the cosmos are manifestations or appearances (ābhāsa-s) comprising a graded hierarchy (tāratamya),[1] the lower of which are concentrations of the subtlety and all-pervasiveness of the higher levels. A thickening

(ghanatā), coagulation (śyānatā) and hardening (styānabhāva) occurs. Ksemarāja says in the SN:

> The Lord whose nature is consciousness (cidātma) causes the universe (jagat) to emerge as a congealed form of his innate essence (nijarasāśyānatārūpam).[2]

This thickening (or manifestation) involves a limitation of perception which is a darkening of the light of pure consciousness (prakāśa) and is a process akin to the coagulation of sweets from sugar cane juice. Maheśvarānanda, an 11th century exponent of the Trika in South India, writes:

> Sweets produced from the gradual coagulation of sugar cane juice are like the five elements produced from the light of Śiva: they do not lose their sweetness.[3]

Manifestation is a congealment of consciousness, which is the light of Śiva, and consciousness pervades all manifestation as sweetness pervades sweets.

This manifestation occurs in a number of graded developmental stages; a 'vertical' descent from unconstrained to constrained consciousness in which the lower levels reiterate the higher and inversely reflect them. As we shall see, there are certain critical points in the hierarchy at which a transition occurs from one general region or spectrum to another. At such points there is a sudden 'downward shift' after which new, more restrictive principles are operative. Such points of critical transition occur throughout the hierarchy and provide a focus through which

consciousness moves into a different dimension and through which the higher levels are inversely reflected in the lower. To show these principles of how lower cosmical functions are derived from and are limitations of higher, and to show how lower levels inversely reflect the higher, I shall take some examples from the Śaiva cosmology of the six ways (sadadhvan).

The first example is provided by the māyātattva. The Śaiva cosmogony contains four or five critical transition points and this is perhaps the most important, being the point of transition between pure and impure manifestation, the point at which consciousness becomes estranged from itself. Māyā is the power of obscuration (tirodhāna), which, says Utpaladeva, is manifested (vijrmbhate) in undiluted (ekarasa) diversity (bheda) and in the identification of limited consciousness or sense of 'I' with the self (ātman).[4]

By 'pure' (śuddha) is meant manifestation above māyā which does not contain the pollutions (mala-s) of individuality (āṇava), subject-object distinction (māyīya) and action (kārma), though it does (indeed must) contain individuality as a potential or trace which comes to fruition at māyā. Pure creation (śuddhādhvan) is the higher realm of contraction and in contrast to the totally undifferentiated consciousness of Paramaśiva, must in some sense be impure. That is, pure creation is pure only in contrast to the levels below māyā (i.e. impure creation), but in contrast to Paramaśiva is impure in the sense that it contains the potential for lower manifestation; it contains impurity as a trace. Thus at liberation (mukti), says Ksemarāja, which is recognition of one's identity with Paramaśiva and the transcending of the cosmical hierarchy, the

residual trace of pollution (*malasamskāra*) ceases to exist.[5]

By impure (*aśudha*) is meant manifestation from māyā downwards which overtly contains these pollutions. It is only below māyā that consciousness takes on any semblance of the meaning or connotations we intuitively assign to the word, i.e. awareness of a particular individual.

The pure course (*śuddhādhvan*) comprises a number of levels or tattvas, each of which is characterized by a certain kind of power (*śakti*), namely consciousness (*cit*), joy (*ānanda*), intentionality (*icchā*), cognition (*jñāna*) and action (*kriyā*).[6] Each of these is a quality possessed by supreme consciousness at these pure levels, which are instrumental in manifesting the impure course. Each of these powers is associated with a particular tattva as follows:

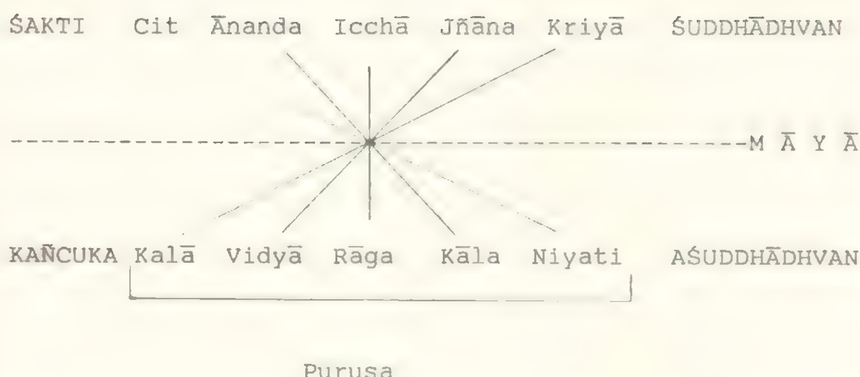
TATTVA	ŚAKTI
Śiva	Cit
Śakti	Ānanda
Sadāśiva	Icchā
Īśvara	Jñāna
Śuddhavidyā	Kriyā

Consciousness and Joy are qualities of the Śiva and Śakti tattvas, whose function is contraction and generation. There is however an ambiguity concerning the Śiva and Śakti tattvas - and therefore the Cit and Ānanda śaktis - as to whether or not they are levels of cosmology, or rather indicate the source from which manifestation develops; for Śiva and Śakti are not

distinct from the transcendent (viśvottīrṇa) Paramaśiva.

Intentionality (icchā), cognition (jñāna) and action (kriyā) are the powers of Sadāśiva, Īśvara and Śuddhavidyā tattvas. Icchā is Paramaśiva's desire to manifest or contract himself; his intentionality towards appearances not yet manifested. His cognition is of that which will be manifested and his power of action realizes what is intended and cognized. Thus with his Kriyāśakti he performs the five actions (pañcakrtya) of manifestation (srsti), maintenance (sthiti), destruction (samhāra), concealing (tirobhāva) and revealing himself (anugraha).[7] These last two functions have already been suggested in that the opening out (unmisati) of manifestation is the closing in (nimisati) and therefore concealing of pure consciousness, while the closing in of manifestation is the opening out or revealing of pure consciousness.

The five śaktis of the pure course are inversely reflected in the impure course below the māyātattva, in the coverings (kañcuka-s) of particularity (kalā), limited knowledge (vidyā), passion (rāga), time (kāla) and causal restriction (niyati). These five coverings constrain supreme consciousness into particular consciousness (anu, purusa).[8] Māyā acts as a lens through which the powers of the pure course are channelled, becoming reflected in the kañcukas. This can be shown diagrammatically:



Māyā is the critical transition point from the pure and relatively unlimited to the impure and limited consciousness particularized in the individual experient (purusa). The five kañcukas are therefore reflections or inversions of the pure śaktis; the first kañcuka, kalā, being a restriction of the last śakti, Kriyā, the second, vidyā, being a restriction of the fourth śakti, Jñāna and so on. Elaborating this point, Ksemarāja says in the PH that kalā is the limitation of the power of absolute action or authorship (sarvakartrtva) which is associated with Śuddhavidyā; vidyā is the limitation of omniscience (sarvajñatva); rāga the limitation of cosmic fullness or satiety (nityatrpti, pūrnatva); kāla the limitation of eternity (nitya); and niyati the limitation of omnipresence (vyāpakatva).[9] These five coverings are an impure reflection of the five pure tattvas and the following homologies can be drawn up:

TATTVA	POWER	QUALITY	KAÑCUKA
Śiva	Cit	vyāpakatva	niyati
Śakti	Ānanda	nityatva	kāla
Sadāśiva	Icchā	pūrnatva	rāga
Īśvara	Jñāna	sarvajñatva	vidyā
Śuddhavidyā	Kriyā	sarvakartrtva	kalā

The constraints which restrict an individual experient are limitations of cosmical principles, powers and their qualities. The quality of total authorship is present in the pure power of action, while omniscience is a quality of the power of cognition. Completeness corresponds to the power of intentionality in so far as Paramaśiva desires to create, yet this desire is paradoxically completely satisfied. The power of joy has the quality of eternity or rather timelessness, while the power of consciousness has the quality of omnipenetration.

In this way supreme consciousness is constrained into particularity; the constraints of the kañcukas being the reflection and reversed reiteration of the higher, more powerful, less limited energies of the pure course. Thus purusa is a direct consequence of the māyātattva and only at this point does consciousness become particularized.

Let us develop this idea of particular consciousness as the result of cosmological constriction further, in a more detailed example of how lower cosmogonic layers are restrictions of higher. Not only are the three śaktis Icchā, Jñāna and Kriyā constricted in the kañcukas, they are also said to be constricted in the three pollutions (mala) of individuality (anava), subject-object distinction

(māyīya) and action (kārma) which are generated by the māyātattva. I shall quote a fairly long passage from Ksemarāja's SN which illustrates how particular consciousness is the result of the restrictions of higher cosmological forces. He writes:

> The impure pollution of individuality (ānavamala), arisen (ullāsita) due to (Śiva's) own-freedom (svātantrya), has the form of thinking oneself diminished (apūrna). It is the power of intentionality (icchāśakti) contracted (samkucita) as the non-awareness (avimarśa) of its own nature (svarūpa). From the cavity (bila), the five-fold armour (kañcuka) is arisen (utthita) because of that pollution (i.e. ānava). The power of cognition (jñānaśakti) gradually becomes limited in differentiation (bheda) and its omniscience (sarvajñatva) (becomes limited) knowledge (jñatva). Following the attainment of that, it acquires excessive contraction (sankoca) (by taking on the forms of) the inner instrument (antahkarana) and the senses of awareness (buddhīndriya-s). This is the impure māyīya pollution whose form extends as differentiated objectivity (bhinnavedya). The power of action (kriyāśakti) gradually (becomes limited) in differentiation (bheda) and its omnipotence (sarvakartrtva) (becomes limited) agency (kartrtva). This excessive limitation (parimita) is obtained with the acquiring of contraction (sankoca) in the form of the organs of action (karmendriya-s) (by which the experient) performs good and bad (śubhāśubha) (acts). This is the impure pollution of action.[10]

This passage shows that individual consciousness is brought about by the freedom (*svātantrya*) of Śiva which is equated with his power of intentionality (*icchāśakti*). Icchā directs consciousness towards objectivity so that it becomes limited and unaware of its nature at the lower levels and so becomes the limited power of the pollution of individuality. Likewise *māyīya* is produced from and is a limitation of Jñānaśakti. Absolute cognition is restricted into the appearance of distinct subjectivity apprehending an apparent objectivity. In the particular human experient, this subject-object distinction is a limited knowing which occurs through a particular body and senses and a limited psychological apparatus, namely the inner instrument (*antahkarana*). That is, the individual consciousness in the lower worlds perceives and interacts with a world through limited organs of perception, in contrast to consciousness above māyā which does not perceive through avenues of awareness but is holistic. Finally, *kārmamala* is a limitation of Kriyāśakti. The wholly unlimited power of action, by which Paramaśiva is omnipotent, becomes severely constrained and expressed through the limited person's organs of action (*karmendriya*-s).

There are three stages in the limitation of supreme consciousness here. Firstly into the powers of Icchā, Jñāna and Kriyā, which then become constrained in the pollutions at the level of the māyātattva, which in turn become manifested in the limited person's inner instrument (*antahkarana*), sense faculties and organs of action. The limited consciousness of a restricted person and his organs of perception - namely a body endowed with a psychological apparatus and means of perceiving and interacting with a world - are therefore

the result of the limitation of supreme consciousness by Śakti.

The same power can be traced from the highest Śakti to the limited individual (anu). This power can be regarded as an innate trace within the individual, a kind of samskāra; the trace or potential form of the pure power of cognition and action within the individual. The limited expressions of cognition and action in a person's inner instrument, sense faculties and organs of action, have pure cognition and action as a trace from which they are ultimately derived. Similarly, as pure cosmology exists as a potential in impure cosmology, so the potential for impure cosmology exists within the pure course. It could be said that pure cosmology is contained in impure cosmology as a trace, while impure cosmology is contained in pure cosmology as a trace. The diagram on the following page shows this process of emanation and particularization.

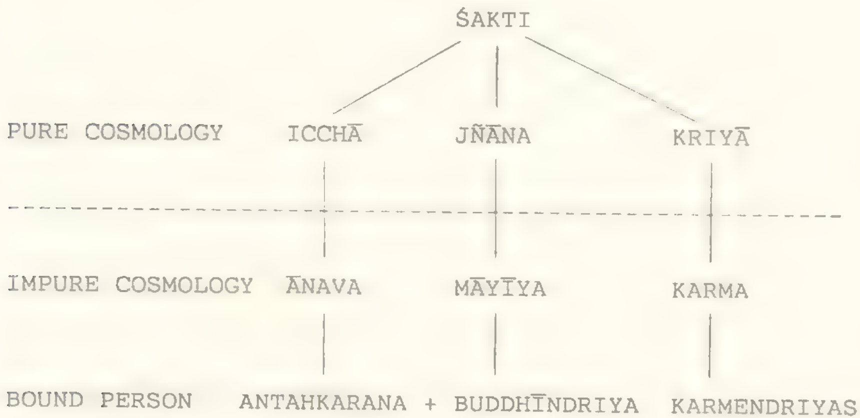
Particularized consciousness in a body comprising senses, which enable him to perceive a world, organs of action which enable him to transact in a world, and a psychological apparatus which selects and orders perception, is the result of cosmological restriction; namely, the pollutions which arise at the māyātattva and beyond them the three powers of pure emanation.

Individual consciousness is the result of the contraction of supreme consciousness. Ksemarāja writes:

> As the Lord has the universe as a body (viśvaśarīra), so the self with contracted consciousness (citisamkocātma) is the entire form of consciousness contracted (samkucita). The conscious being (cetana) is the experient who has

the entire universal form (viśvarūpa) contracted like a fig-tree in the seed.[11]

Pure consciousness, whose body is the universe, becomes contracted as particular consciousness; Śiva's powers of Icchā, Jñāna and Kriyā in pure manifestation are reflected in the individual experient. Thus the PTLV says that these three powers are present in the expressions 'I want' (icchāmi), 'I know' (janāmi) and 'I do' (karomi).[12]



These examples show how the highest cosmic levels are reflected in the lower and within the individual embodied person, who is the result of the contraction of supreme consciousness. The consequences of this are that body, person and world cannot be understood in the monistic Śaiva systems apart from the cosmological process of which they are a result. A bound person is embodied in a world and his desires, thoughts and actions are but pale reflections of higher powers. The lower supreme consciousness descends, the more

diversified and diffuse manifestation becomes, and the less powerful particular consciousness because of this splintering. The powers of intentionality, cognition and action in the pure course are infinitely powerful, universal and non-individual, whereas those powers in a bound person are limited, weak and particular.

The innumerable individual beings of the cosmos are severely constrained at the lower levels because of their individuality. As with all factors in this system, this has the soteriological consequence that the higher a person rises in the hierarchy, the less constrained he becomes and also the less individual. Like body, the idea of the person is extensible. Indeed beyond the māyātattva at which individuality in a recognizable sense is generated, the meaning of person is rather counter-intuitive as one without limited individuality, tending to merge with body and world until at the level of Sadāśiva they are indistinguishable.

(2) Manifestation and Causation

I have so far shown that the lower, more particularized levels of the cosmos and the beings within them are coagulations of higher, more universal layers according to the Śaiva monists. The lower layers are caused by the higher, while at the same time being contained within them. To illustrate this further and to explicate the mechanisms of coagulation, we shall see how the lower levels are both caused by and are features of the higher, as, to use a Śaiva metaphor, sweetness is both caused by and is a feature of sugar cane juice. For example, the material world shared by

the community of beings (bhūtagrāma) comprising six classes, namely the vegetable kingdom (sthāvara), insects etc. (sarpajāti), the birds (paksajāti), wild (mrga) and domestic (pāśava) animals and the human world (manusabhuvana),[13] is caused by the lowest cosmogonic category, the prthivī-tattva, yet is also a feature of that tattva being one of the levels within it.

To clarify this idea that the lower levels are both caused by and are features of higher, we need to examine the Trika concept of causation and place it in the context of other Indian theories. We shall also look at an instance of this concept in the relation between the idea of the tattva and the world (bhuvana).

The Trika understanding of causation, called the theory of appearances (ābhāsavāda), falls under the broad category of satkāryavāda, the theory that the effect pre-exists in the cause, in so far as the universe is seen as an effect of Paramaśiva who is also its substratum. However ābhāsavāda does not clearly fit into either of the two main Indian causation theories, namely parināmavāda, that the effect is a progressive or gradual transformation of the same substance as the cause, and vivartavāda, that there is no progression from cause to effect, rather, to quote Potter, 'there is the illusory appearance of one stuff under various guises, all of them unreal by comparison with the underlying substratum'.[14] Indeed both parināma and vivarta theories are rejected by Ksemarāja and therefore also the schools which maintained them, namely the Sāmkhya and Pañcarātra which maintained the former and the Vedānta which maintained the latter. Parināma he rejects on the grounds that if manifold conditions (avasthāprapañca) were transformations from

only consciousness (cinmātrātparināma), then consciousness itself would be slightly transformed and so could not illumine appearances. Vivarta he rejects on the grounds that what appears cannot be unreal (asatya), for if it were then absolute reality (brahmatattva) would also be unreal.[15]

Although Ksemarāja rejects these theories, the Trika seems to want to maintain or rather incorporate both views into its abhāsavāda. For example: that the universe is a coagulation (śyānatā) of pure consciousness - which I have demonstrated above - as sweets are a coagulation of sugar cane juice, is parināmavāda, namely that the effect is a real transformation of the same substance. In a passage similar to that of Maheśvarānanda quoted above, Abhinavagupta writes in the PS:

> As syrup juice, powdered sugar, sweets and so on are the juice of sugar-cane, similarly distinct conditions (avasthābheda) are all from Śambhu (who is) the supreme self.[16]

This would seem to be parināmavāda. Distinct conditions meaning the diversified and differentiated cosmos which is a transformation, as we have seen, in a hierarchical sequence, of Paramaśiva, here called Śambhu, as sweets are a transformation of sugar cane juice. All forms are therefore transformations of consciousness (samvit) whose essence is the principal substance (mukhyadravyasvarūpa) which ultimately is the only substan (ekadravya) says Abhinavagupta.[17]

Yet on the other hand, in the IPV Abhinavagupta uses the analogy of Śiva's manifesting the cosmos with the yogi's power of magically manifesting objects,

which by contrast to the above quote indicates a vivarta theory of causation:

> Yogic consciousness (*yogisamvid*) itself has a power (*śakti*) which is such that it causes the multiplicity of objects to come forth (*prakāśayati*) in the form of a variety of appearances (*ābhāsas*). Therefore it is my hypothesis that the consciousness itself, whose self-dependence (*svātantrya*) is acknowledged, causes the multiplicity of objects which exist entirely internal to it to appear (*ābhāsayati*) as external, having the form 'this' - because breath, intellect, body and other (objects) are forms in which consciousness is limited and distributed.[18]

Forms, though apparently external, only appear within, and are caused by, pure consciousness which rests entirely on itself. As the yogi produces illusory objects, so Paramaśiva produces phenomena which are a projection (*prakāśayati*), an unfolding of forms, by Śakti, on Śakti's own screen. Ksemarāja's famous lines of the PH are 'By her own intentionality (Śakti) projects the universe on her own screen' (*svecchayā svabhittau viśvam unmīlayati*).[19] Abhinavagupta also likens the totality of appearances (i.e. samsāra) to dream (*svapna*), the antithesis of the real or pure consciousness,[20] which is again echoed in Ksemarāja's image of the universe, non-distinct from Śiva, being like a city reflected in a mirror (*darpane nagaravat*).[21]

The Trika thus operates with both parināma and vivarta theories. The former backed up by the use of tattva, the latter by the use of ābhāsa. On the one

coagulations or transformations of the single substance (dravya) of pure consciousness in a hierarchical sequence (the tattvas), while on the other it maintains that phenomena are (mistakenly) seen as distinct from pure consciousness: in reality they are identical. In the former parināma model, there is a real progression of forms, whereas in the vivarta model there is no such progression. These two models relate to the Trika idea that the universe is both caused by and is a feature of the absolute. The parināma aspect of Trika causation theory establishes that the cosmos is a real transformation of consciousness in the sequence of tattvas, and therefore caused by consciousness, yet at the same time the vivarta aspect shows that the appearance (ābhāsa) of the cosmos is non-distinct from Paramaśiva and therefore a feature or aspect of it.

As Alper has observed, the ābhāsavāda causal theory attempts to reconcile the parināma and vivarta theories,[22] which we shall investigate more closely in order to see how cosmos and its relation to the absolute are perceived by the non-dual Śaiva authors. I have largely followed Alper's account of Abhinavagupta's argument in the IPV.

In the IPV adhikāra 1 Abhinavagupta attempts to show that the plurality of external appearances are ultimately non-distinct from pure consciousness, yet also that they are not illusory. As Alper says, Abhinavagupta 'wants to show that the unity of consciousness and the diversity of objects connected to it are not only compatible, but mutually necessary...'[23] Abhinavagupta argues that subjects, who appear to be distinct from their objects of perception, can only have knowledge of those objects because both objects and embodied subjects participate in the

objects and embodied subjects participate in the reality of Śiva's light (prakāśa) which transcends them (arthaśarīrottīrna).[24] That is, manifestation or the totality of bodies and their objects of perception or worlds of experience are derived from a higher source, namely prakāśa. Indeed, objects cannot be distinct from the unitary light of consciousness (ekaprakāśa), for if they were, argues Abhinavagupta, knowledge would be impossible. If diverse objects had a distinct illumination (prakāśa) there could be no coordination of acts of cognition. We take for granted the interrelatedness of appearances and worldly transactions (vyavahāra) between subjects, but this can only be possible because of their internality to consciousness; a shared illumination or the participation in a reality beyond appearances.[25] An object or appearance is perceivable or illuminable (prakāśya) because it depends on the essence of light (prakāśātma) without which it would not be known to exist.[26]

Subjects and objects of experience appear to be external to consciousness from a relative or worldly (vyavahāra) viewpoint, as is demonstrated by the very judgement of 'I-ness' and 'it-ness'. Indeed, we cannot deny the existence of external objects, says Abhinavagupta, because there is consciousness of externality (we cannot say 'it is not'[27]), but nevertheless this externality is ultimately internal to consciousness.

Ābhāsavāda attempts to show that the totality of appearances is caused by the light of consciousness, which relation can be seen both as a real transformation of a unitary substance and as an illusory appearance. There would seem to be two levels

of explanation operative here, the higher one maintaining that ultimately there is only the one reality of Paramaśiva, the lower that there is a multiplicity of phenomena which are real, though derived, from higher forms. Thus the universe is both caused by pure consciousness and is a feature of it, in so far as it is non-distinct from it, as sweetness is a feature of and non-distinct from sugar-cane juice. Light is ultimately the body of the universe (viśvavapus prakāśah).[28] In this way ābhāsavāda maintains both pluralism (ie. that reality is diverse) and monism (that reality is unitary). Indeed, the Śaiva monists go so far as to say that the plurality of pheneomena only makes sense in the light of monism, for apprehension of the plurality and diversity of appearances can only be understood if their illumination is shared.

Paramaśiva's relation to manifestation is therefore one of cause (kārana) to effect (kārya), which, says the IP, is the relation (sambandha) of agent (kartr) to action (karmatva)[29] or creator to created. For the Trika this means that pure consciousness, while being transcendent, yet manifests itself as the totality of appearances. Paramaśiva is both the instrumental or efficient (nimitta) and material (upādāna) or inherence cause (samavāyakārana) of the cosmos.[30] As a potter - the instrumental cause - creates a pot by means of clay, potter's wheel and so on - the material causes - so the Lord creates the cosmos. And as the potter's intentionality gives rise to his action which produces the pot, so Paramaśiva's power of intentionality (icchāśakti) expressed in the power of action (kriyāśakti) gives rise to manifestation. In this way the Trika differs from

potential for manifestation, mahāmāyā or bindu, is a distinct and eternal substance, separate from Śiva.[31]

However, since for the Trika there is ultimately only one substance (dravya) and all forms are coagulations of this, both instrumental and material causes are collapsible into each other. For example, the Lord must be the cause of the sprout, for it could not be produced by the unconscious (jada) seed, which itself is a manifestation of consciousness. So, Abhinavagupta criticizes the Nyāya view of the Lord as only the efficient cause of the sprout (and by extension the universe) who firstly produces creative activity in atoms (paramānu-s), and who secondly produces the inherence causes (samavāyikāranāni) of seed, land and water which give rise to the sprout. While accepting the Lord as the instrumental cause, Abhinavagupta rejects the idea that the inherence or material causes are distinct from the efficient cause (i.e. the Lord), maintaining that the Lord himself, appearing in the forms of seed, water and earth, produces the sprout.[32]

Embodied beings and their worlds of experience are the effect of the action of Paramaśiva who transcends them yet also constitutes them. The tattvas are therefore the effect of Paramaśiva, firstly in the sense that he initiates their development out of himself, and secondly in the sense that he is their substratum or foundation.

Within the tattva scheme, causation operates in two senses. Firstly, in the sense that the lower tattvas are the effects of the higher, so a tattva is both the instrumental and material cause of the lower. Secondly, in the sense that worlds of experience (bhuvana-s) are caused by tattvas. Indeed, as we have

seen, the cosmos is both caused by and is a feature of pure consciousness according to the Trika, so, at a lower level of explanation, the innumerable worlds of experience are both caused by and are features of tattvas. Although ultimately Paramaśiva is the instrumental cause, the worlds of the Śaiva hierarchy existing within a certain spectrum - for example the numerous worlds in the prthivītattva - are given rise to by the tattvas which also constitute those worlds. The material causes of the bhuvanas are the tattvas, which are themselves the effects of Paramaśiva.

Pure consciousness is both the efficient and material cause of the cosmos, though at a lower level within manifestation the tattvas themselves are both the instrumental and material causes of other, lower tattvas and the causes of the worlds. Principles in cosmology which exist at higher levels are recapitulated in the lower and indeed cause the lower to become manifest. This idea of recapitulation can be demonstrated with regard to the polarity of Śiva and Śakti, an idea which has soteriological consequence.

(3) The Principle of Polarity

So far we have seen that in the monistic Śaiva cosmogony the lower levels coagulate from and reflect the higher which are their cause. A second principle which can be discerned in the process of manifestation is that Śiva and Śakti, regarded as the 'male' and 'female' ends of a polarity, are reiterated at all levels. This bipolar cosmos means that there is a tension between the opposed yet mutually attracting forces of Śiva and Śakti; a conscious male aspect and a

forces of Śiva and Śakti; a conscious male aspect and a dynamic female activity out of whom the cosmos is manifested. Indeed, Abhinavagupta says that the cosmos is generated from their union (yāmala).[33]

This polarity can be seen to be operative in an ontological, a cosmological and a personal or individual context. These three contexts relate to the Trika classification of Śiva, the ontological foundation of the cosmos, Śakti, the power manifested as the cosmos, and anu or nara the individual consciousness. However, these contexts within the horizon of Trika theology can only be artificially separated, because cosmology, and therefore individuality which is regarded as a consequence of cosmology, are ultimately collapsible into ontology: in reality there is only the pure consciousness of Paramaśiva. To demonstrate this idea I shall take examples from each of these three contexts, even though the contexts can only be conventionally distinguished from ontology for the non-dual Śaivas.

By the ontological context of polarity I mean the interpenetrated polarity within supreme consciousness, expressed in the terms light (prakāśa) and awareness (vimarśa), Śiva and Śakti, Bhairava and Bhairavī and so on. This polarity is translatable into a cosmological context in which it is reiterated throughout the hierarchy. For example, the initial ambiguously manifested appearances of the Śiva and Śakti tattvas each have their own energies, as we have seen, namely Cit and Ānanda, the forces which contract and generate manifestation. This polarity is reiterated in the pure tattvas of Sadāśiva, Īśvara, and Śuddhavidyā whose energies are respectively Icchā, Jñāna and Kriyā. But I

wish to develop here a more detailed example taken from the sound cosmology of the sixfold way.

Cosmogony is conceived as the manifestation of sound; the vācaka aspect of the six-fold way which corresponds to the vācya aspect, the manifestation of external objects. Cosmogonic development is a process in which layers of sound unfold, expressed in the gross letters of the Sanskrit alphabet (varna), though it should be emphasized that varna here does not only refer to mere physical phonemes, but also to higher levels of sonic vibration which comprise the cosmos. Cosmical polarity is reiterated in this sound cosmogony in a number of ways. The idea of sonic emanation in the Trika has been well mapped out by Padoux, though it is necessary here to give a detailed example by way of illustration. The following is based on the accounts in the PTV, PTLV and the SSV.

Expressed as the vowels and consonants of the physical alphabet polarity is reflected in the idea that the vowels are seeds (bīja) and the consonants wombs (yoni), while manifestation arises from their union. Abhinavagupta writes:

> The nature of Śiva is congealed in the form of seeds which are vowels. The womb is the consonants which are of Śakti. Due to the seed there is manifestation (prasarana) from the womb.[34]

Vowels and consonants are seen as seeds and wombs, which are reiterations of Śiva and Śakti. Here we see the polarity of the ontological context translated into a cosmological context of varna, though of course for the Trika Śiva and Śakti are an ontological polarity

which cannot really be separated from cosmological manifestation.

The initial levels of cosmology (the pure course) are expressed as the sixteen vowels from *a* to *visarga*. These vowels, says the PTLV, have sound as their innate nature (*śabdanasvarūpa*) and are self luminous (*svaprakāśa*), manifested in time (*kāla*), and an expression of supreme consciousness which is constrained (*parāmarśa*).[35] This latter term *parāmarśa* indicates that manifestation is consciousness constrained, in contrast with unmanifested pure awareness.

The sixteen vowels of the pure course are, says the PTLV, manifested in, or more specifically united (*saṃkalana*) with, time. At first there seems to be a contradiction here, for time is a constraint (*kañcuka*) which only comes into play in the impure course. However, two kinds of time can be distinguished, a lower and a higher.

Time is defined in the IPV as 'in reality (*tattvataḥ*) only succession (*krama*) perceivable in the movement of the sun, in flowers, in birth or in cold and heat'.[36] Worldly action (*laukikā kriyā*) is therefore successive due to the power of time (*kālaśakti*), though the power of action is itself eternal and untouched by time (*kriyāśaktiḥ sasvati kālenāsprṣta*).[37] The Kriyā Śakti, the power of action in the pure course, is not successive yet still exists within a higher temporal order, otherwise Abhinavagupta would not be able to call the course of sound (*vācakādhvanu*) the course of time (*kālādhvan*) nor say that the pure vowels are united to time. This idea is present in other tantric material. Indeed, some dualist texts whose cosmology is almost identical to that of

the Trika, call this higher temporal order 'pure time' (śuddhakāla).[38] The Śākta Kubjikāmatatantra discusses three levels of time, the supreme (para), supreme-non-supreme (parāpara) and the non-supreme (apara)[39] and Schrader has located three levels of time, supreme (para), subtle (sūksma) and gross (sthūla) in Pañcarātra texts[40] which preceeded the Trika.

The vowels manifesting in pure time in the pure course, recapitulate the Śiva-Śakti polarity. They are of two kinds: the 'masculine' unagitated (aksubdha) and the 'feminine' agitated (ksubdha). The short vowels a, i and u comprise the former, while the long vowels ā, ī and ū comprise the latter. As, in one sense, Śakti is generated by Śiva, so the agitated vowels are generated by the unagitated; thus ā emerges from a, ī from i and ū from u. This basic polarity of agitated and unagitated combines in various ways to generate further vowels, which is a way of saying to generate further levels of the cosmos. For example, according to the PTLV the vowel e is produced from the combination of i and a, while au comes from u and a. As I will show, each of these corresponds to a layer and function of pure emanation.[41]

Each vowel is not merely a letter in this system, but a level of the cosmos and therefore a level of consciousness, which correspond to other descriptions of cosmogony. This can be illustrated by the following examples.

The first syllable, the akāra is, like the Śiva tattva to which it corresponds, ambiguously manifested. All sound or diachronic cosmogony (so called because it is predominantly temporal) originates from a which, on the one hand, represents the unstruck (anāhata) creative sound of the cosmos immanent in all

manifestation which pervades the whole alphabet,[42] yet, on the other, it is regarded as transcendent (viśvottīrna), beyond which there is nothing higher (anuttara). Like the Śiva tattva, its manifestation is ambiguous, being both equated with Paramaśiva and with the first manifestation. Indeed this ambiguity, as Padoux observes, is reflected in a synonymous term for akāra, namely avarna, which means both the syllable a and that which is beyond syllables (ie. beyond diachronic cosmogony).[43] A further ambiguity is that although a is equated with Śiva and is therefore unagitated, it is also called the 'womb of supreme joy' (parānandagarbha),[44] a 'śāktic' concept and therefore agitated. On the one hand akāra is transcendent (viśvottīrna), associated with pure consciousness, yet on the other it is the first manifestation corresponding to the Śiva tattva, which is immanent (viśvātma). Such ambiguity is inevitable at this level for a contains both Śiva and Śakti; Śiva being the ground of manifestation, while Śakti generates manifestation from her womb.

The next level down from a and emerging out from it, is ākāra, the syllable formed from the union of the two a-s. This syllable is agitated or shaking, so is an active female energy equated with vibration (spanda). A and ā thus recapitulate Śiva and Śakti. The third vowel ikāra is associated with Icchā Śakti in its unagitated aspect. The agitated aspect is called Īśāna (sovereignty) and is expressed in Īkāra; a directionality towards manifestation. Lastly u and ū are the unagitated and agitated forms of Jñāna Śakti, called unmesa, because it is an opening out towards manifestation, and ūnatā ('deficiency') because it is a moving away from pure consciousness.

The remaining vowels, and therefore levels of the cosmos, are generated from various combinations of these initial vowels. The vowel and level e is regarded as a triangle (trikona) comprising the three śaktis Anuttara, Ānanda and Icchā. It is also called the 'mouth of the yoginī' (yoginī-vāktra) or 'womb'/'vulva' (yoni) from which the rest of manifestation emanates. This triangle therefore recapitulates Śiva or Anuttara (the syllable a), Śakti or Ānanda (the syllable ā) and their union which produces Icchā (the syllable i).[45] The trikona is a vulva or womb in that it gives birth to the rest of manifestation and a mouth in that it produces the sonic unfolding of diachronic cosmogony.

Finally one last example will serve to illustrate the point. The vowel ai, called the 'hexagonal' (sadkona),is produced from the union of a and e; while o, which, says Ksemarāja, is identified with Kriyā Śakti, is from a and u. These two, namely ai and o, become further manifestations or recapitulations of Śiva and Śakti whose union produces aukāra, which, like ekāra, is conceived as a triangle called the 'seed of the trident' (triśūlabīja). This 'trident' comprises the energies, according to the SSV, of Icchā, Jñana and Kriyā. These relations can be shown more clearly in a diagram:

VOWELS

AGITATED	UNAGITATED
a (anuttara)	ā (ānanda)
i (icchā)	ī (īśāna)
u (unmesa)	ū (ūnatā)

e (trikona from a + i)
o (from a + u)
ai (from a + e)
au (triśūlabīja from ai + o)

In these examples we see how cosmical polarity is reiterated 'horizontally' at each layer of sound. Polarity is contained at each level of the cosmical hierarchy (as for example the agitated and unagitated aspects of Icchā, Jñāna, etc.), a hierarchy which extends from the most subtle levels to the grosser, material world. The ontological polarity of Śiva and Śakti is reiterated in this cosmological context and also in a personal context which arises from cosmogony. By this I mean that polarity is reflected within a person's body and also between male and female bodies.

That polarity exists within the body would follow from the first cosmogonic principle that each level reiterates the higher. The vertical axis of the body is regarded as a model for the vertical axis of the cosmical hierarchy (see chapter five) and Śiva and Śakti exist within the body at opposite ends of this axis: Śiva at or above the crown of the head, Śakti either at the feet as the pṛthivī-tattva or at the base of the central channel (suṣumnā) of Indian esoteric anatomy, as the coiled power Kuṇḍalinī. Through yoga this power is awakened to journey up through the body (and thereby through the cosmos) to unite with Śiva at the crown of the head. The vertical polarity of the body recapitulates the vertical polarity of the cosmos between Śiva and the pṛthivī-tattva. Śakti contains as it were the last manifestation of pṛthivī implicit within it.

The human body for the Trika contains both the totality of manifestation in Śakti and the totality of non-manifestation in Śiva; it contains the whole universe as well as its source. If Śiva and Śakti are equal, then the totality of Śakti's manifestation is equal to the absolute non-manifestation of Śiva:

manifestation and non-manifestation, the cosmos and its source, are thought to be contained within the body. Absolute self-consciousness is self-inclusive within the body, yet the body also contains the differentiation of the cosmos. That is, the body, says Ksemarāja, contains all the tattvas[46] and so is maximally differentiated, yet is also inclusive of the original reality of Paramaśiva. The body therefore contains the potential for transformation because of this diffusion and inclusion. There is a homology between cosmos and body, indeed from the perspective of pure consciousness they are identical; Śiva who is consciousness, is identical with the universe which is his body and world of experience.

Perhaps most apparently, the polarity is reflected between male and female bodies, the male reflecting Śiva, the female Śakti.[47] It is no surprise that the non-dual Śaivas regarded sexual union (maithuna) as a reflection in the material world in the lowest tattva, of the union (yāmala) of Śiva and Śakti and orgasm (kampakāla) as a reflection of the joy (ānanda) and amazement (camatkāra) of that divine level. Indeed, as I will show, during liturgical love-making, the secret kulayāga, the yogi and yoginī identify or visualize themselves as Śiva and Śakti. There is a rich set of correspondences here between the polarities of Śiva and Śakti, yogi and yoginī, white semen and red blood, arising and tranquillity, and so on, which we shall examine more closely in chapter eight.

In the above examples we have seen how polarity exists in three contexts, the ontological, the cosmological and the personal. These contexts are united in the idea of the body, for the polarity exists within and between bodies, within the body of supreme

consciousness which is the universe and within the worlds of the cosmical hierarchy which are also bodies.

To recapitulate for a moment. I have demonstrated firstly that for the non-dual Śaivas body, person and world have variable meaning, through showing how a person's experience is a function of his location in the hierarchical cosmos, which is a self-contraction and manifestation of consciousness. Secondly, that this self-contraction or hierarchical manifestation occurs according to two principles, that the lower levels coagulate from and reiterate the higher and that the cosmical polarity is reflected throughout this hierarchy.

It now remains to be shown that as the body is regarded as a cosmos, so the cosmos is regarded by the Trika as a body. Furthermore, the levels of the cosmos are understood in terms of the body. To show the way in which these levels are themselves regarded as bodies, it will be necessary to examine the concept of manifestation more closely, by looking at certain terms used in the non-dual Śaiva traditions. We will then be in a position to see how this complex cosmology relates to the soteriology of non-dual Śaivism.

CHAPTER THREE

THE EMBODIED COSMOS

(1) The Two Bodies of Paramaśiva

So far I have tried to show that body, person and world are regarded as a consequence of hierarchical manifestation by the monistic Śaivas. I have also shown how this hierarchical cosmos operates according to certain 'principles' such as recapitulation and inversion. I now intend to examine the idea of the body in more detail in order to show how the monistic Śaivas regard it as extensible and to show how, due to cosmic recapitulation or homology, the human body is thought to contain the cosmos within it. Apart from the particular person, body terms are predicated of (i) the absolute pure consciousness of Paramaśiva, (ii) the manifested universe and (iii) levels within that manifestation. As I will show in chapters six, seven and nine, this has the soteriological consequence that the human body is the locus and means of transformation. I shall firstly give a general outline of the terrain before exploring some of its details.

As the body contains the cosmos, conversely the cosmos is regarded as a body. The Trika texts refer to

the totality of manifestation as Śiva's body. For example, in the PH the Lord (Bhagavan) has the universe as his body (viśvaśarīra).[1] This body is also referred to as the universal form (viśvarūpa) and the body of play (krīdaśarīra).[2] Other terms which refer to the totality of the cosmos and which will be presently examined are the wheel of power (śakticakra)[3] and wheel of the mothers (mātrkācakra).[4] These, along with terms we have already come across such as 'appearance' (ābhāsa) and 'way' (adhvan), also imply body in the sense of a contained, integrated homeostatic system.

As the human body can be seen as a self-regulatory system of interconnected networks (such as the respiratory system) which is bounded or contained by anatomy, so the cosmos can be seen as a bounded system of interconnected networks: the boundary being the structure of the cosmos called the wheel (cakra) within which all is contained. Within this cosmos are various networks, for example the systems of sound (vācaka) and object (vācya) (the diachronic and synchronic cosmogonies) or the interconnected, though hierarchical, sub-sections within these such as the group of pure śaktis and the coverings (kañcuka-s).

Not only is the universe regarded as Śiva's body with which he is identified, but transcendent, supreme consciousness itself is also referred to as a body: the body of consciousness (vijñānadeha,[5] cidvapus,[6] cidrūpa[7]) the body of light (prakāśavapus,[8] prakāśaśarīra[9]) or body of absolute space (paravyomavapus[10]). Both source and appearance are spoken of as bodies in the texts. Indeed, in so far as supreme consciousness generates the forms of manifestation, the ābhāsas, we can say that the body of consciousness generates the body of the universe. I

shall call the former the essential cosmic body and the latter the manifest cosmic body. The former is transcendent (<u>viśvottīrna</u>) beyond manifestation, the latter comprises manifestation; the former is the cause, the latter the effect.

THE COSMIC BODY

	ESSENTIAL	MANIFEST
body terms:	vijñānadeha, cidvapus, prakāśavapus/śarīra paravyomavapus	viśvaśarīra, viśvarūpa krīdaśarīra
other terms:	samvit, caitanya, cit	śakti/mātrkā-cakra
	svarūpa, ahantā	adhvan, ābhāsa
	Paramaśiva, Maheśvara etc.	

The essential cosmic body beyond manifestation is the union of Śiva and Śakti, of light and awareness, from the bliss of whose union the manifest cosmic body is produced. In one sense the essential cosmic body is androgynous comprising both male and female aspects. (Indeed this idea is expressed in Śaiva iconography as the <u>ardhanarīśvara</u>, the Śiva who is half woman, although this is not referred to in the texts we are dealing with.[11])

In referring to these cosmic bodies, Trika texts use terminologies which are either Śiva or Śakti oriented. This would seem to be dependent upon which tradition within the Trika a text is influenced by. By 'Śiva terminology' I mean ways of talking about the

absolute as a 'male' being, and by 'Śakti terminology' I mean ways of talking about manifestation and/or the absolute as a 'female' power. Both Śiva and śakti terminologies are found in Trika texts; for example, the masculine language of the absolute as the three-headed Bhairava (Triśirobhairava) and the feminine language of the absolute as the goddess Parā or Kālasamkārsinī. Of course Śiva as consciousness transcends gender but is expressed in male and female terminologies in liturgical settings (though even the androgynous Śiva - as O'Flaherty points out in a Purānic context - tends to be a male androgyne.[12]

The predominance of either Śiva or Śakti terminology depends upon the level of the structure of the tradition which is being referred to. While Śiva terminology might be more predominant within the Trika, it could be argued that Śakti terminology is more important, where importance means the esoteric acme of the tradition. Although Śiva terminology is perhaps predominant, Śakti terminology is located at the religion's heart with the Krama cult of Kālasamkārsinī or Mātrsadbhāva.

There are then four possibilities for the use of Śiva and Śakti terminologies: the essential cosmic body being referred to in Śiva terms and the manifest cosmic body in Śiva terms, the essential in Śiva terms and the manifest in Śakti terms and so on.

ESSENTIAL COSMIC BODY	MANIFEST COSMIC BODY
Śiva terminology	Śiva terminology
Śiva terminology	Śakti terminology
Śakti terminology	Śakti terminology
Śakti terminology	Śiva terminology

All except the last of these possibilities are found in the texts. On the whole, Śiva terminology is used when referring to the essential cosmic body and Śakti terminology when referring to the manifest cosmic body. There are notable exceptions to this, where Śakti terminology is used for both essential and manifest cosmic bodies; for example, in the Krama influenced Trika's conception of the absolute as Kālasamkārsinī who manifests and withdraws the cosmos as the twelve Kālīs (see chapter four).

Apart from Śiva and Śakti terminologies another distinction can be made in ways of talking about the essential and manifest cosmic bodies, between what might be called emanation and pervasion language. The former has been illustrated in chapter one where we saw how lower forms coagulate from higher. A couple of examples will illustrate this kind of language. Ksemarāja writes:

> ...and so the Lord creates and maintains etc., emanating the way by stages, contrary to purity, which is the form of expansion (vikāśarūpa) of his essential nature (svarūpa).[13]

The essential nature (svarūpa) of Śiva manifests in the form of expansion, which is the form of the universe or manifest cosmic body. This is emanation language. It also uses Śiva terminology in that the source of emanation is the Lord Śiva and manifestation is the expansion of his essence. This form of manifestation or course unfolds by stages (krama) and is contrary to purity (śuddha) in so far as any manifestation detracts from Śiva's essence, the essential cosmic body.

This essential cosmic body is the cause of the manifest cosmic body. Ksemarāja writes:

> By means of her own freedom (svātantrya) consciousness (citi) is the cause (hetu) of the fruition (siddhi) of the universe (viśva).[14]

This is Śakti terminology, citi being the feminine equivalent of masculine cit, which shows that consciousness, here equated with Śakti, is the cause of the cosmos. Ksemarāja adds in his commentary that siddhi refers to the emanation (srsti), maintenance (sthiti) and withdrawal (samhāra) of the cosmos. We see here, as I have shown, a satkāryavāda model of causation, that the effect pre-exists in the cause: the cosmos is the fruition of its cause which is citi. The manifest cosmic body exists within the essential cosmic body before manifestation as a potential. Indeed, reverting to Śiva terminology, Ksemarāja says that the universe exists contracted (samkucita) within Paramaśiva as a great tree abides in the seed of the banyan.[15] The implication of this being, of course, that as the manifest cosmic body contains the essential cosmic body as its essence (svarūpa), so the essential cosmic body contains the universe as potential or trace.

These two passages serve to illustrate both Śiva and Śakti emanation language. Terms found in an emanationist way of talking will reflect the idea of the progressive transformation of forms. This progression or manifestation, referred to by terms such as contraction (samkoca), emanation (srsti), course (adhvan), unfolding (unmesa), expansion (vikāśa) and so on, is a limitation of the essential cosmic body.

However, a second kind of language speaks of the identity of absolute and manifestation (and so relates to vivarta theory rather than the parināma theory implied by emanationist ways of talking). This might be called pervasion language. For example, the SK says that 'whether in thought (cit), word (śabda) or object (artha), there is no condition which is not Śiva. The enjoyer always and everywhere abides in the condition of the enjoyed'.[16] This is echoed in the VB:

> Wherever the mind goes, whether without or within, there is the condition of Śiva (śivāvasthā). Because of his all-pervasiveness (vyāpakatva) where (can the mind) go?[17]

From this perspective of identity or pervasion, there is no impurity. Ksemarāja writes that 'one should not be thinking (oneself as) non-complete (apūrna) in any condition (avasthā) such as body etc.'[18] Or again he quotes a text which says that because of the identity of knower and known, of consciousness and its object, there is nothing which is inherently impure:

> O dear one, if there are no knowers (vedaka) how is there any object of knowledge (vedya)? Knower and object of knowledge are one. Thus there is no principle (tattva) which is impure.[19]

In maintaining that emantaion is contrary to purity, this contrasts sharply with the emanation language quoted above. Because of the identity of knower and known there can be no such thing as impurity or distinction: there can be no tattva or emanation which is impure, all tattvas being pervaded by the absolute.

Pervasion language differs from emanation language in that it regards the courses of cosmogony (the manifest cosmic body) as identical with pure consciousness (the essential cosmic body), whereas in emanationist terms the essential cosmic body is distinct from the manifest which is a contraction of it. Emanationist language will emphasize the impurity of the manifest cosmic body when contrasted with the purity of the essential cosmic body, whereas pervasion language will emphasize the purity of everything because of the identity between manifest and cosmic bodies. Emanation language, then, is used only when the manifest cosmic body is implied and is concerned with the relation between appearances and pure consciousness, its source. Pervasion language, on the other hand, does not allow the notion of a manifestation distinct in any way from pure consciousness.

Although these two ways of talking are different it does not necessarily mean that they are incompatible. Non-dualist Śaiva authors such as Ksemarāja use both kinds of language. Indeed in his SN Ksemarāja argues in the form of a dialogue between the emanationist and pervasionist positions. On the one hand the Lord whose nature is consciousness (cidātma) emanates (unmajjayati) the universe (jagat) as a congealment of his innate essence (nijarasāśyānatā), yet on the other hand, how is it that anything can be manifested outside (bāhyam) the body of light (prakāśavapus), the essential cosmic body?[20] Ksemarāja says that both positions must be true: the world is different from the essential cosmic body yet not different, as a city is different from yet identical with its reflection.

This distinction between emanation and pervasion is about the relation between the essential and manifest cosmic bodies, the former kind of language maintaining their identity, the latter kind maintaining that the manifest emanates from the essential. Emanation and pervasion terminologies are expressed in terms of Śiva and Śakti. In pervasion language it is either Śiva or Śakti who is identical with the cosmos, while with emanation language we have the four possibilities previously spoken of. Thus the following possibilities emerge:

PERVASION LANGUAGE	EMANATION LANGUAGE	
	essential cosmic body	manifest cosmic body
(1) Śiva terminology	(3) Śiva terms	Śiva terms
(2) Śakti terminology	(4) Śiva terms	Śakti terms
	(5) Śakti terms	Śakti terms
	(6) Śakti terms	Śiva terms

Although we have already quoted examples of these, a short recapitulation might be of use. Except for possibilities two and six, examples of these can be located in monistic Śaiva texts. Śiva pervasion language is found, for example, in passages in the VB which tell us that Śiva, or rather the condition of being Śiva, pervades everywhere. On the other hand, Kṣemarāja provides us with examples of Śiva emanation language in which the Lord whose nature is consciousness emanates the universe (see above) and also of Śakti emanation language in which Śakti is the cause of manifestation. I have not located Śakti

pervasion language in the Trika texts I have looked at, for such language would be most markedly Śākta, not Śaiva; that is, Śakti pervasion language would only be found in a monistic Śākta tradition. Thus, we see that pervasion language occurs only when both the essential and manifest cosmic bodies are spoken of in Śiva terminology, while emanation language occurs when the essential cosmic body is referred to in terms of Śiva and the manifest cosmic body in terms of either Śiva or Śakti.

Having given a general picture of the distinction between the essential and manifest cosmic bodies, we can now examine these in more detail.

(2) The Essential Cosmic Body

The essential cosmic body, the source of manifestation, is expressed by a number of terms which specifically denote body, namely vijñānadeha, cidvapus, which can be rendered as 'body of consciousness', prakāśavapus, 'body of light' and paravyomavapus, 'body of absolute space'. There are also a number of synonymous terms which I shall examine, namely svarūpa, 'essence', spanda, 'vibration' and ahantā, 'I-ness'.

The Trika Śaiva authors use both emanation and pervasion types of language in describing the essential cosmic body. I here intend to examine some of their usages, in order that we can see what the nature of this 'body' is for the monistic Śaivas, and to show how it is related to manifestation, as both different from it yet identical with it. Such a doctrinal double countenance has consequence with regard to religious practices (see ch. 7). On the one hand there is the

idea of a graduated path leading through the layers of the cosmos to the essential cosmic body, on the other, the idea of a 'pathless path', that because everything is pure consciousness, there can be no path leading to a goal.

Kallata in his commentary to the SK speaks of the essential cosmic body in Śiva terms and the manifest cosmic body in Śakti terms. His language is emanationist: Śiva as a body of consciousness (vijñānadeha) who manifests the wheel of power (śakticakra), which in our terminology translates as the essential cosmic body generating the manifest cosmic body. He writes:

> The cause (kārana) of the arising and destruction of the universe is by the mere imagination (samkalpa) of him whose nature is auspicious (śiva), and who is his own essence (svasvabhāva). He whose body is consciousness (vijñānadeha) is the cause (hetu) of the arising of the majestic wheel of power (śakticakra).[21]

Here Kallata clearly says that the transcendent absolute is a body of consciousness which manifests the wheel of power or totality of the universe, and is filled with power (ojas), virility (vīrya), strength (bala) and vibration (spanda).[22] The body of consciousness is responsible for both the arising and destruction of the wheel; it is the cause (hetu, kārana) of all appearances, which as I have shown, refers to the ābhāsavāda, a reconciliation of both parināma and vivarta theories of causation.

Like Kallata, Ksemarāja uses the term vijñānadeha in speaking of the absolute as that which underlies and

generates all manifestation and the hierarchy of beings which comprises it. In the following passage he speaks of the senses of the human body as being animated by higher powers, the Lords of the senses (karaneśvara-s), who are themselves animated by the body of consciousness.

> Indeed, in the secret view (rahasyadrsti) the group of senses (karanavarga) is not something unconscious (jada), but is opened by the Lords of the senses whose nature is the body of consciousness.[23]

The verb used here is vijrmbh which means to open or awake. Thus we have the idea that the senses are awakened or animated by these higher beings. This is an esoteric understanding of the cosmos, a 'secret view', in the sense that an understanding of the cosmical hierarchy and its functioning can only be known directly through yogic ascent, rather than only through scriptural revelation. The senses, and by implication their fields of operation, are opened by higher powers or deities which are themselves manifestations of the body of consciousness. Again we have the idea that the particular experient is the result of cosmogonic processes and particularly that the individual body, which in one sense carries the group of senses, is itself the consequence of the cosmic body in both its essential and manifest aspects.

Ksemarāja also uses the term 'the body of light' (prakāśavapus) to denote Paramśiva. This is synonymous with the body of consciousness. He writes in the PH:

> The transcendent Lord Śiva has a body of a single light; his manifestations (bhāvāh) are only the form of a single light. From the Lord Parameśvara - who is both transcendent (viśvottīrna) and immanent (viśvātmaka), who comprises supreme joy (paramānanda) and who is of a dense light, as the sun (vidham) - flashes forth (sphurati) the complete cosmos from Śiva to the end of the earth ... Thus the Lord Paramaśiva flashes forth through a thousand manifold appearances.[24]

This passage is an example of what we have called Śiva emanation language; the essential cosmic body, the body of light, producing or, as the text more dynamically puts it, 'flashing forth' the manifest cosmic body which comprises the totality of tattvas from Śiva to earth. Even so, these manifold appearances are still identical with the Lord.

Another term found in the VB and SN is the 'body of absolute space' (paravyomavapus). According to the VB the yogi unites with this body through concentration on sound:

> With undivided thought abiding in the long succession of sound of a stringed musical instrument etc., in the end he will become the body of absolute space.[25]

This body of absolute space is regarded as an expanse (sphara) of consciousness (caitanya) which is supremely joyful (paramānanda) and is identical with the individual experient's own nature (svarūpa).[26] This space, which is the essential cosmic body, is located or recapitulated in the space of the heart (hrdvyoman)

of each particular body:[27] the essential cosmic body, which is light, consciousness and space or emptiness, lies at the heart of particularity.

Although the essential cosmic body is the cause of the manifest cosmic body and, in emanation language, appears to be external to it, the manifest is yet contained within the essential. The IP quoted by Ksemarāja says:

> Thus the Lord, even in everyday life (vyavahāra), entered the body etc. By means of his intentionality (icchā) he manifests the flood of objects (arthaugha) externally which yet shine (bhānta) within him.[28]

The Trika authors wish to maintain that manifestation is in one sense distinct from the light of consciousness yet at the same time is non-distinct and appears 'within' it; that is, both essence and manifestation are identical. Indeed this point is made again in the IPV which says that within the body of consciousness the form of the universe (viśvarūpa) is internalised (krtānta).[29] Once this cosmic body is realized, the individual body is filled with the bliss of Śiva[30] and all external forms are relinquished.

We see from these passages that on the one hand manifestation appears within pure consciousness, yet on the other hand pure consciousness appears within manifestation. The manifest cosmic body, here indicated by the term 'flood of objects' (arthaugha) which conveys the idea of great power and energy flowing through the cosmos, is within the essential cosmic body. Yet conversely the essential cosmic body is within the manifest cosmic body and furthermore within

the heart of the individual body; the essential and manifest cosmic bodies are interpenetrated.

Other terms which do not directly convey the notion of corporeality yet which are synonyms for the body terms discussed above are svarūpa, ahantā and spanda. Svarūpa or svabhāva refer to the essence of the absolute, identical, according to Ksemarāja, with the expanse of Śiva's own consciousness (svacaitanyasphara),[31] complete in itself and identical with the body of consciousness (vijñānadeha).[32] From an ultimate perspective consciousness and essence are identical, though in the context of a hierarchical cosmos this would only be true of the highest echelon.

This essence is light, consciousness and joy, and is equated with complete I-ness (pūrnāhantā) or absolute subjectivity. Abhinavagupta writes that this 'I' takes on the form of the universe, which is a body, but a body with no physical organs. He writes in the PS:

> I am truly the universal form which is like a natural body with hands and feet etc.. I flow through everything as the essence of light (bhāsvarūpa) in (all) states (bhāva-s).
> Though bereft of bodily senses, I see, hear and smell, and although unacting I compose the various doctrines (siddhānta), traditions (āgama) and logical treatises (tarka).[33]

This is a clear statement that aham is the essence of manifestation and so can be identified with the body of consciousness which emanates all forms of the universe. At this highest level, 'body' = 'world' and therefore 'perceiver' = 'perceived'. This supreme I flows through

and animates all forms within the manifest cosmic body. Aham or Paramaśiva flows through all states of being, the text says, through the spectrum of possibilities in the cosmical hierarchy and through into human traditions and teachings; it is therefore the origin of the various systems within manifestation. As we shall examine further, the various doctrines and religious traditions are thought to be derived ultimately from the body of consciousness itself.

I-ness is identical with vibration (spanda) which has two forms in the texts. On the one hand spanda is identical with the absolute, which is the essential vibration (svarūpaspanda), Śiva's own essence of supreme vibration (svaparispandanasāra)[34] and the knowing subject of all experience. On the other it is the vibration of the manifest cosmic body, which is identified with Śakti, the object of experience.

Spanda is the rhythm of the manifest cosmic body, its pulse and breath, which is present at a macrocosmic level as the opening (unmesa) and closing (nimesa) of Śiva's eyes, the creation and dissolution of the universe,[35] and at a microcosmic level in the heart, identified with space (vyoman).[36] Indeed, the term spanda is part of what I have called Śakti terminology for it refers to Śakti, either in herself or as the power of Śiva. Spanda can, however, be identified with Śiva. For example, in the SN Ksemarāja identifies the Lord with spanda: 'the Lord is the eternal reality of vibration'.[37] In an interesting passage in the SN Ksemarāja identifies spanda both with ahantā, the body of consciousness, and also with the manifest cosmic body. He writes:

> Spandaśakti is the possessor of the womb (which manifests) endless creation and destruction, a single mass of I-ness whose form is bliss and wonder (camatkāra), the form of the entire pure (śuddha) and impure (aśuddha) (cosmos). Her nature is to manifest the expansion and contraction of subject and object and of the principles (tattva-s), and consists of simultaneously (yugapad) opening out (unmesa) and closing in (nimesa). This completely esoteric teaching (upanisad) is to be revered.[38]

This is Śakti emanation language. The essential cosmic body is here a female body from whose womb all appearances emanate. This womb can be related to the sky (vyoman) of Śiva and to space in so far as both imply emptiness. In Śiva terminology the equivalent of this womb is the heart (hrd), both womb and heart conveying the idea of the essence of manifestation, the source of all appearances. Like spanda, the heart vibrates and the womb expands and contracts. Spanda as essence is also characterized by joy and ecstatic wonder (camatkāra). Such wonder is said to occur upon 'entering into the heart' (hrdayangamatā)'.[39]

The essential cosmic body as vibration simultaneously opens out and closes in the universe. Although only a verbal convention (śabdavyavahāra), it can be said that the essential spanda, which is pure subjectivity, manifests the universe of forms: manifestation emanates from the heart or is born from the womb of the essential cosmic body.

(3) The Manifest Cosmic Body

In contrast to the Śakti terminology in the passage quoted above, Ksemarāja also uses Śiva emanation language, writing that Śiva unfolds himself as the totality of tattvas, worlds (bhuvana-s), entities (bhāva-s), and experients (pramātr-s), all of which comprise his body: 'and thus the Lord has the universe as a body' says the PH.[40] In the SN Ksemarāja again writes: 'I am Śiva (with) the cosmos as my body'.[41] This is a pan-Tantric idea. For example, the KMT using Śakti emanation language speaks of 'a body which exceeds kula' (akulīnatanu).[42] This body is the totality of the cosmos, comprising the sacred places of the pītha-s, ksetra-s, sandoha-s, and upaksetra-s,[43] realization of which grants the power of ruling over time.[44] All these appearances whether subtle or gross, whether of subjectivity or objectivity, comprise the manifest cosmic body. In the SS we read that the 'perceivable is the body' (drsyam śarīram),[45] again making the point that all manifestation is a body. Indeed Ksemarāja adds in his commentary that the yogi should try to perceive all phenomena as his own body (svānga),[46] such perception being of a higher order than the limited perception of the individual body. One who perceives his body as the universe is identical with Paramaśiva. In this way the yogi transcends his limited particularity by identifying with Paramaśiva, the only true subject in the cosmos. This point is again made in a text quoted by Ksemarāja, the Triśirobhāva of the Kaula Trika or eastern tradition (pūrvāmnāya) of Kaulism, which says that 'the (cosmic) body is made of all the gods'[47] and that every subject (grāhaka) is identical with the cosmic body.

I will examine the structures of the manifest cosmic body more closely in the next chapter. I intend here merely to show that in these passages we have the idea that the manifest cosmic body comprises both limited subjects and objects; the various worlds and existents in those worlds along with the divine and non-divine beings who interact with and within them.

The body is the model used to describe, in a number of terminologies, the relation between the universe and its source. Both supreme consciousness itself and the totality of the cosmos are referred to as bodies. This supreme consciousness (the essential cosmic body) is omniscient, omnipotent and omnipresent: it has total perception. On the other hand, the universe (the manifest cosmic body) is the object of pure consciousness and the totality of perception which is a body. This implies that the worlds are Śiva's organs. Indeed the dualist MG says that Śiva's organs (karana) are his śaktis which produce, maintain, and destroy the cosmos.[48]

Both pure consciousness and the universe of which it is conscious are, as we have seen, described using body terminology. The very term 'body' contains an ambiguity for the Trika, between that which perceives or is conscious, i.e. the subject, and that which is perceived or is the object of consciousness. On this account, Paramaśiva, the body of consciousness, is the perceiving body, while the cosmos, the body of the universe, is the perceived body. Ultimately in Trika ontology both perceiver and perceived, the witnessing body and the body witnessed, are non-distinct.

(4) The Ambiguity of the Body

The ambiguity of the body is present not only at these higher levels, but also in a personal context. It is almost a truism to say that the individual human body is that which perceives, yet is also that which is perceived. It is both subject and object, both the 'body for me' and 'body for another' (to use Merleau-Ponty's terminology.[49]) The human body for the Śaiva, which contains the essential and manifest cosmic bodies, is both the subject of perception and the totality of objects perceived. This idea can be seen in the yogi who, through concentrated introversion, is a body who perceives his body as the universe, yet from which he is not different.

This ambiguity can further be related to the union of opposites expressed in the secret Kula ritual. In this rite the yogi or siddha is identified with Śiva while the yoginī or dūtī is identified with Śakti. The siddha is identified with the body of consciousness which perceives, while the dūtī is identified with the body of the universe which is perceived. Yet both poles are also contained and united within each body. The concept of the body for the non-dual Śaivas is therefore ambiguous and in its ambiguity provides a perfect model for the relation of supreme consciousness to manifestation as one of both difference and identity. This ambiguity is reflected throughout the different levels of the cosmos.

An important classification of cosmogony is the six-fold way (sadadhvan), namely the ways of varna, mantra, pada, kalā, tattva and bhuvana. These six ways are each an account of the totality of manifestation and therefore complete systems within themselves.[50]

They are also taken to complement each other and as such are interconnected networks which are divided into two broad categories, the ways of sound (*vācaka*) and the ways of objects (*vācya*), the former comprising varna, mantra and pada, the latter kalā, tattva and bhuvana.[51] Abhinavagupta calls the two groups the course of time (*kālādhvan*) and the course of space (*deśādhvan*),[52] thereby making a direct correspondence between sound (*vācaka*) and time (*kāla*) and between objects (*vācya*) and space (*deśa*). The ways of sound are therefore predominantly temporal, which might be called diachronic cosmogony, while the ways of space are predominantly extensional which might be called synchronic cosmogony, though neither synchrony nor diachrony can exist completely independently, any appearance having both a synchronic and diachronic aspect.

The ways of sound and object can also be related to the distinction between word (*śabda*) and meaning (*artha*) or signifier and signified, the relation between the two being one of inherence; that is, signifier and signified are unified in a single meaning-whole (*sphota*). This 'meaning-whole' or sphota theory expounded by the Grammarians who influenced the Trika, notably Bhartrhari, is an unchanging and indivisible unit which manifests as a series of sounds (i.e. a sentence) and meaning. Sphota is also the intuition (*pratibhā*) of the sentence and that which it signifies.[53]

As sphota manifests both sound and meaning, so for the Trika consciousness manifests both the ways of sound and objects. As the sentence meaning is inherently related to the words of the sentence, so consciousness is related to the totality of objects. In

other words, the essential cosmic body - the body of light, space and consciousness - inheres in or pervades the manifest cosmic body - the body of the universe - which is differentiated into a subjective and objective aspect, in a similar way to sphota uniting the signifier (vācaka) and meaning signified (vācya). Indeed, sphota in the NT is a form of sound (dhvanirūpa) which expands (prasarati) filling the universe (jagat).[54] Sphota is equated with nāda, the divine sound which emanates the cosmos, and also with the sound of the absolute (śabdabrahman) whose essence is sound (śabdanasvabhāva) and which appears as the group of sound (śabdagrāma) or the form of sound (dhvanirūpa).[55] Indeed, the very term sphota comes from the root sphut, 'to burst forth'[56] and so contains echoes of spanda, the vibration of Paramaśiva.

We see here the basic structure of an idea expressed in varying terminologies. The essential cosmic body equated with unoriginated or 'unstruck' (anāhata) sound, manifests the body of the universe whose form is sound (dhvanirūpa), called the group of sounds (śabdagrāma). The body of the universe has interdependent diachronic and synchronic dimensions. It exists through time and is extended, though this distinction, which is also the distinction between the signifier (vācaka) and signified (vācya), is ultimately false, there being nothing outside the body of consciousness.

Although each individual way of the sadadhvan is regarded as complete in itself, nevertheless the diachronic and synchronic cosmogonies form a hierarchy varying in degree of subtlety. The body of the universe comprising diachronic and synchronic aspects is divided by Abhinavagupta into three levels of subtlety, thereby

superimposing 'vertical' and 'horizontal' models. Each of these levels is itself regarded as a body, namely the supreme (para), subtle (sūksma) and gross (sthūla) bodies. Abhinavagupta writes:

> One by one in two groups of three are the gross, subtle and supreme body. In this way the complete sixfold course is spoken of.[57]

The sixfold way is clearly referred to here as a body and conversely we can take this passage to mean that by speaking of a gross, subtle and supreme body (vapus) we are thereby speaking of the six-fold way; a homology between the microcosm of the human body and the macrocosm of the universe is implied. The following table of correspondences can be drawn up:

Level of Body	Body of the Universe (viśvaśarīra)	
	diachronic cosmogony (kālādhvan)	synchronic cosmogony (deśādhvan)
paravapus	1. varna	4. kalā
sūksmavapus	2. mantra	5. tattva
sthūlavapus	3. pada	6. bhuvana

The two dimensions of the body of the universe, space and time, are divided into three levels each of which is called a body; the lower bodies being generated from the higher. Jayaratha defines the supreme body (paravapus) as the place of arising (utpattisthāna),[58] that is, the abode from which the rest of the universe is generated, though there is an ambiguity here between the supreme body, meaning the

highest level of the cosmos, and the essential cosmic body being the source of manifestation, itself beyond manifestation.

Each of these bodies has a diachronic and a synchronic aspect. The former aspect is varna, sound levels denoted by the Sanskrit alphabet, while the latter aspect is kalā, levels of resonance denoted by varna. Kalā also refers to the first kañcuka; the coverings or constraints on consciousness which occur below the māyā-tattva. In this latter context, kalā can be taken to mean the force of particularity, but in the context of the six ways 'particularity' is not quite an appropriate rendering, for here kalā refers to śakti which generates and comprises the cosmos. Kalā is classified as the first of the ways of objects while varna, signifying that power, is the first of the ways of sound. At the level of the supreme body, varna and kalā can hardly be distinguished. The sixteen vowels of the varna are also referred to as the sixteen kalās.[59] These are synonyms for the sixteen phases of the moon, implying that varna, as the signifier, illumines kalā the signified.

In a similar way the subtle body of the universe comprises mantra and tattva which are the signifier and signified, in so far as mantra is the sound expression of a level of the cosmos comprising tattvas. We have already seen how mantra is the body of a deity and hence the perceiving body which apprehends the tattva, which is the body perceived. Although the word 'tattva' is used to denote supreme reality (e.g. spandatattva and śuddhatattva)[60] in a cosmological sense, it conveys the idea of a constraint upon consciousness or principle controlling a level or spectrum of levels of the cosmos. But not only is tattva a constraint, it

also constitutes those levels and, as we have seen, is the underlying principle or substance of them (in the sense of that which supports). The pṛthivī-tattva, for example, is both a constraining principle and a constituent or support of the worlds within it.

As we have seen, the tattvas can be deities: Sadāśiva, Īśvara and Śuddhavidyā are the tattvas of the pure course, yet are also the deities who govern those levels.[61] These tattvas, which are deities and levels of the cosmos, correspond to mantras which are likewise deities and levels of the cosmos. The <u>tattvādhvan</u> and <u>mantrādhvan</u> directly correspond: both express a level of the cosmos and both express a deity. A rich equation can therefore be made between tattva, mantra and devatā: tattva and mantra implying the synchronic and diachronic dimensions of that level and devatā implying a conscious being both governing and constituting that level. Indeed, in the pure course (<u>śuddhādhvan</u>) above māyā, where distinctions merge in varying degrees, devatā could be taken to mean an energy-being whose nature is expressed in the form of its world.

The subtle body of the universe comprises the diachronic body of mantra and the synchronic body of tattva. In a similar way the gross body (<u>sthūlavapus</u>) comprises the diachronic body of pada, the grosser or lower levels of sound cosmogony, and bhuvana, the synchronic body of the worlds contained in the hierarchy. Although worlds are located throughout the cosmos in this scheme bhuvana is confined to the gross aspect of the manifest cosmic body. Again with pada and bhuvana we have the signifier and signified, the conveyor of meaning and the meaning conveyed: bhuvana could be said to be the body perceived while pada is the perceiving body.

Although the synchronic and diachronic are placed side by side, there is the suggestion in the texts that the synchronic emerges from the diachronic. For example, the 'firm body' (dhruvaśarīra) of the deity arising from the seed (bīja), which refers to the body of the deity of mantra arising from the seed syllable, shows the space (deśa) aspect arising from the time (kāla) aspect, in so far as dhruva implies extension and solidity in form, while the seed is a minimally spatial kernel of sound. (This idea is also expressed in the general purānic and tantric idea of ākāśa being generated by śabda, in accounts of the emergence of the gross elements from the subtle.[62]) In a sense, kalā could be said to be generated from varna, tattva from mantra and bhuvana from pada. Perhaps the term 'support' is more appropriate here than 'generate', however, for neither diachronic nor synchronic aspects can exist independently; vācaka entails vācya, consciousness is consciousness of something. The diachronic cannot therefore precede the synchronic in time, but only in a non-temporal sense of precedence.

(5) The Collective Body

If the mantra is the body of the deity and also a level of the cosmos equated with tattva, it therefore follows that the level of the cosmos expressed as a tattva is also a body. Hence the ideas of body, person and world coalesce for the Śaiva monists at the higher levels of manifestation. As we have seen, Sadāśiva is a being who cannot be separated from his body or world of experience. The bound person, by contrast, is not identical with his physical body through which he

interacts with a world, although, as Ksemarāja observes, the 'worldly' (laukika) and the materialists (cārvaka) may identify with it.[63] Embodiment in the physical world and identification with a particular body is an extreme limitation for the Śaiva monists.

By contrast to the bound person, relatively powerless because he is so particularized or individualized and cut off from higher sources of power, the deity is less particularized, his boundaries are less restricted and he is open to higher sources of power. A deity is a person in the sense of a particular form of consciousness imbued with qualities (such as anger or compassion) located at a higher level of the cosmos, who experiences a level of reality (a tattva) in a mantra body. Yet at these higher levels distinctions tend to merge and the mantra body is also the world of experience, which likewise tends to merge with the experiencer or devatā. In the higher layers of the cosmos, the body of the perceiver tends to merge with the body of the perceived in a series of stages, until at the highest level of the cosmos subject (aham) and object (idam) are non-distinct.

This idea of a level of the hierarchy as a body might be called a 'collective body' or 'shared reality', by which I mean a level of resonance within the cosmos which, although a product of the higher levels, has its own relative autonomy, its own homeostasis, and which in turn determines the lower levels. This 'body' is 'collective', or is a 'shared reality', by the very nature of its being manifest: it must contain differentiation and therefore multiplicity in some sense (even at the Sadāśiva level), although the higher the shared reality, the less the constraint. Thus, the shared reality of the Sadāśiva-tattva is

almost unconstrained, whereas the shared reality of the pṛthvī-tattva is constrained by limitations derived from higher levels. As with the cosmic body and the individual body, this collective body both perceives and is perceived. With Sadāśiva, for example, there is identity between subject (aham) and object (idam); his world of experience - that which is perceived - is not distinct from himself the perceiver, nor the means of perception. The collective body, then, becomes an organ of perception for perceiving itself. The higher up the hierarchy the more the body of perception - i.e. the means of experiencing a world - begins to approximate to the reality perceived, the perceived body.

These two aspects of the shared reality or collective body, namely the body of perception and the perceived body, become more differentiated in the lower levels of the cosmos, but merge in the higher. It could be argued that each body, by its very nature, perceives itself. The cosmic body therefore has two aspects, the essential cosmic body or body of consciousness which perceives and the manifest cosmic body or body of the universe which is perceived, yet these two are ultimately not distinct; the cosmic body perceives itself. Similarly, the shared reality has the double aspect of being a perceiver and an object of perception - as we have seen with mantra and tattva - which become more differentiated at lower levels. Again the same is true with the individual body as both perceiver and perceived.

The Śaiva monist idea of the body is dependent upon its place in the cosmical hierarchy: the body becomes more clearly bounded and distinct from its world and person in the lower levels, less distinct in higher. A body's self-perception is determined by its

place in the hierarchy, so the collective body of the Sadāśiva-tattva and its perception of self-identity, is determined by its location at the top of the hierarchy. By contrast the self-perception of a lower collective body, say the pṛthivī-tattva, is of distinction and non-identity with itself which is likewise a function of its location at the bottom of the hierarchy.

The shared reality becomes larger and more powerful the higher up the hierarchy, and more limited and constrained at the lower levels giving rise to particular limited bodies and bound persons. As I have shown, there are a number of critical transition points in the hierarchy - such as the māyā-tattva - at which 'dimensional' shifts occur from one shared reality or spectrum of shared realities to another.

The terms 'shared reality' or 'collective body' have two senses. One, which we have been discussing, is the 'vertical' sense, ie the shared realities as comprising the spectrum of hierarchical manifestation, while the other is a 'horizontal' sense which means that several shared realities can be operative at any one level of the cosmos. A religious tradition or society might be regarded as a horizontal shared reality within a vertical shared realtiy or collective body (see ch.6). This has transformative implications, as we will see, in that a horizontal shared reality can give access to a vertical shared reality.

The soteriological goal of the non-dual Śaivas is to realize the hallucinatory character of individuality and to recognize (pratyabhijñā) the all-pervasiveness of the supreme body of consciousness. Individuality is a comparatively powerless and deluded condition, in this world-view, which is a consequence, as I have

shown, of the contraction of consciousness in the cosmical hierarchy and therefore of collective bodies.

To illustrate this I shall examine the concept of the experient of emptiness, the śūnyapramātr or pralayakevalin. These are beings who exist at the level of the māyā-tattva whose object of knowledge or world of experience is emptiness (śūnya):[64] they experience no object of knowledge or the absence of objects. Indeed this state is akin to deep sleep (susupti). We read in the IP:

> Emptiness of the object of cognition (jñeyaśūnyatā) is a condition (pada) of the agent of action (kartrta) (called) the empty. His nature is the non-being of buddhi etc. and (his sense of) I-ness (ahantā) is only an unmanifested (asphuta) and formless (arūpa) residual trace (samskāra).[65]

The pralayakevalin is the epitome of unconscious pure individualization in so far as he does not possess the lower tattvas of buddhi, ahamkāra and so on, which enable lower persons to interact with a world from which they appear to be distinct. That is, interaction within lower collective bodies requires an apparatus which allows such interaction, namely a body containing the requisite psychological structures of buddhi, ahamkāra and manas and the means of perception (jñānendriya-s) as well as organs of action (karmendriya-s). The pralayakevalin has none of these and yet is still individualized and isolated, cut off from the higher shared realities because of his sense of individuality.

More precisely, of the three pollutions (mala) of individuality (ānava), subject-object differentiation

(māyīya) and action (kārma), the pralayakevalin possesses ānava and kārma. This means that he is individual and therefore in some sense deluded, but he does not transact with an environment; his object of knowledge is the absence of objects, his collective body is the absence of a world. Because there is no world to define the limits of his individuality, his sense of individuality is therefore a residual trace (samskāra).

This condition is, however, impermanent and due to kārmamala. The pralayakevalin will eventually emerge, propelled by his karma, into lower realms and upon awaking from this state, will experience a world through a subtle body comprising some of the lower tattvas, and so allowing for interaction with the lower worlds. Upon awaking, the pralayakevalin will acquire the māyīyamala, the pollution of subject-object distinction, and thereby become a sakala being, a person possessing all three pollutions.

What this example illustrates, is that individuality is a condition which is cut-off from the higher shared realities of pure emanation (śuddhādhvan) and from the source of manifestation. It is a condition of individual isolation without a world of transaction, and is therefore non-transformative; what might be called a spiritual cul-de-sac. This is a condition of constraint in which a being, on the one hand, does not have a body to allow transaction with a world, yet on the other, is isolated from higher collective bodies because of the pollution of individuality.

All individuals exist within shared realities to some degree, even the pralayakevalin exists within what might be called the shared reality of emptiness; i.e. emptiness or absence of a world is the pralayakevalin's

'world' of experience. In contrast to the individual body, the collective body is non-individual, though progressively more solidified as cosmogony descends; the collective body of the pṛthvī-tattva being the most solidified or coagulated spectrum of hierarchical manifestation. The individual body and its perception of a world exists within a shared reality or collective body, though the higher a person ascends in the cosmos, the more his body approximates to the appropriate collective body, until such a time as his body becomes a collective body in the pure course, as does his world.

I have now established three points. Firstly, that for monistic Śaivism body, person and world are entailed by each other and their meanings are extensible. In support of this we have seen how experience is thought to be constrained by its location in the cosmical hierarchy, which is a contraction of supreme consciousness and a manifestation of Śakti. Secondly, that the structure of the cosmos is thought to be recapitulated partially or wholly at each of its levels. In this context we have seen that two comological principles are operative, that the lower levels coagulate from and reflect the higher, and that the polarity of an ontological context is reiterated in a cosmological and personal context. The cosmos is recapitulated at a personal level within the individual body and between male and female bodies. Lastly, we have examined the relation of tattva to mantra and devatā, and seen that each level is regarded as a 'shared reality' or 'collective body'. The higher shared realities are more unified and non-differentiated, whereas the lower shared realities have greater differentiation and more separate centres of

consciousness, particularized by distinct bodies. In the following chapters we shall develop and examine more closely this idea of a shared reality found within Trika Śaivism, and demonstrate its ramifications with regard to non-dualist Śaiva soteriology.

C H A P T E R   F O U R

C O L L E C T I V E   E M B O D I M E N T

(1) The Universe of Shared Realities

I have shown that monistic Śaiva cosmology is hierarchical and that all manifestation is derived from higher more inclusive levels. Moreover, this hierarchy and its source are expressed in the language of embodiment. Both pure consciousness and the universe, which in one terminology derives from it, are called bodies: the body of consciousness or light and the body of the universe or play etc. These I have called the essential and manifest cosmic bodies. Furthermore I have argued that the image of the body also extends to the layers within the cosmical hierarchy or manifest cosmic body; that these layers are themselves regarded as bodies. Such a level I have called a shared reality or collective body. In this chapter I intend to examine this idea with more detailed examples from the texts, showing how the concept of a shared rality or collective body has two designations, one 'vertical', meaning a layer of the cosmical hierarchy, the other 'horizontal', meaning a shared reality or 'province of

meaning' (to use Alfred Schutz's phrase), within a vertical collective body.

This chapter will deal with the structure or 'anatomy' of the manifest cosmic body as comprising a number of shared realites. To do this, we shall firstly examine the idea of the shared reality as a body which is a region of the cosmos, with material mainly from the MVT. Secondly, we will see that the shared reality is regarded as a body of sound. For this we will examine a system found in the SVT. Thirdly, we will see how the idea of a shared reality is a 'wheel' in the Krama-influenced Trika, and lastly that the shared reality is a sphere or range of a deity's perception and activity; that is, a deity's body. I will demonstrate these meanings in order to show, in the next chapter, that the individual experient is constrained by these shared realities or collective bodies and, in later chapters, that these shared realities are expressed in the symbolic forms of the Śaiva traditions. These forms have soteriological consequence in that although collective bodies bind the limited experient, they are also the means of his emancipation.

All individual experients exist within a shared reality or number of shared realities. Indeed, shared realities give rise to individual experients who can only exist within such a collective body, for to be individual means in monistic Śaivism to be limited; to have limited powers of intentionality, cognition and action. Limitation, which is a function of cosmology, is a necessary condition for particular experience, the context of which is provided by the shared reality. That is, shared realities are constraints which channel the limited person into a specific outcome. For

example, the karma-determined worlds he inhabits determine an experient's perception. Beings in the insect world (sarpajāti) with severely limited perception are determined by the constraints of that world, or plant beings (sthāvara) by the constraints of their world. These realms are examples of 'horizontal' collective bodies (which means existing together within a layer of the cosmical hierarchy). The collective body of the insect realm comprises the totality of those particles of consciousness embodied in that particular way. However the shared reality or collective body is more than the sum of the beings who comprise it, being a law-governed world derived from higher levels. The plant and insect worlds exist, according to the MVT, within the greater 'vertical' shared reality of the pṛthivī-tattva.[1] Indeed, other, non-material 'horizontal' shared realities exist within this, at a higher, more subtle level of resonance, such as the realms of the heavenly musicians, the Gandharvas, or the demonic beings the Rākṣasas.[2]

There is, then, an overlap of shared realities which, because they are created by consciousness, do not have to be located in an absolute unchangeable space. The boundaries of shared realities are not necessarily fixed. These worlds are created like foam in the consciousness of Śiva as, to use Abhinavagupta's analogy, a yogi creates imaginary objects by the power of his mind (see p. 61). This being so, shared realities are fluid and transformable, becoming more or less coagulated at different levels of the cosmos. The lower in the hierarchy, the more diversified are the shared realities, the more apparently coagulated, and the more limiting the constraints. The higher the shared reality, the less diversified, the less

constrained and the less are boundaries required in order to define what exists as, and in, that 'body'.

I have shown that lower shared realities recapitulate the higher, ultimately reflecting both the essential and manifest cosmic bodies, like a series of concentric spheres. There is a homology between the particular and the universal. The idea of the shared reality or collective body therefore connects up the concepts of body, person and world. It is the matrix in which these terms are given meaning and provides the boundary of their definition; the necessary constraint within which they function and which provides the power or energy appropriate to their depth of resonance. I intend here to develop this idea further and relate it to Śaiva cosmology and terminologies used in the texts.

(2) The Shared Reality as a Cosmic Region

A number of related hierarchical cosmologies are given in the Trika authoritative texts such as the MVT and in the commentarial literature. These cosmologies divide the universe into broad 'spheres' or 'regions' designated by terms such as anda, and kalā, which literally translate as 'egg' and 'particularity', not that these renderings convey much of their meanings. The idea of a shared reality which is a range or sphere of a deity's influence is also conveyed by the terms gocara, gotra and visaya. Within the wider categories are narrower more particular divisions or 'levels' such as the tattvas, varnas and bhuvanas. I shall here examine the shared reality firstly as a region of the cosmos expressed in the terms anda, kośa, and pinda, secondly as a body of sound, thirdly as a wheel of

power and fourthly as a range or sphere of a god's influence expressed by the term visaya.

Each of these wider categories or spheres can be seen as a realm within itself, connected to the next realm down by what I have called critical transition points. The MVT divides the cosmos into four spheres or andas, namely the śākta, māyīya, prākrta and pārthiva,[3] each of which has certain characteristics and contains a specific number of tattvas and bhuvanas. This text, while using masculine terms such as Śiva and its epithets for the absolute, uses much Śakti terminology for manifestation. When speaking of the essential cosmic body the text uses Śiva terminology, yet when speaking of the manifest cosmic body the text uses Śakti terminology. The scheme of the andas in the MVT shows the recapitulation of Śakti at various levels of the cosmos. The names of these spheres are derived from the initial tattva of each group. For example, the māyā-tattva is the first within the māyīyānda and so on. Each of these tattvas, initiating a new anda, acts as a lens through which the power of manifestation is focussed: a doorway from one sphere to the next in which the lower are a grosser reflection of the higher. The following picture therefore emerges:

Śākta anda	Śakti tattva
māyīya anda	māyā tattva
prākrta anda	prakrti tattva
pārthiva anda	prthivī tattva

Here we see Śakti-tattva as the initial principle emerging from the Śiva-tattva and, as it were, initiating the śāktānda. Indeed, it could be said that the Śakti-tattva generates and governs manifestation within the śāktānda. This idea is corroborated by the the 'mouth of the yoginī' (yoginīvāktra) from which all manifestation is born[4] and also, in a different system, the womb (yoni) of the mantras.[5] The point being that here is the 'place' (dhāman) from which the universe emanates. Likewise māyā-tattva, recapitulating the Śakti-tattva, generates and governs all within the māyīyānda and so on.

Anda is a vertical shared reality in that it is a sphere or realm of the hierarchy which is a reality shared by the beings within it. The concept of a cosmical sphere as an egg implies the idea of a body being born from it; one 'egg', which is a collective body, giving rise to another and so on. Within these shared realities Śiva assumes the diversity of all particular bodies (tanu-s), sense organs (karana) and worlds (bhuvana-s). Abhinavagupta writes:

> Within these (spheres) is this universe flowing with manifold bodies, organs and worlds. There the enjoyer is Śiva, dwelling embodied, taking on the condition of the limited experient (paśu).[6]

Paramaśiva manifests particular beings and their worlds of experience within these spheres. They emerge from him in a flowing series (santāna). Bhuvanas exist within the sphere of the anda, though even the bhuvanas themselves can be regarded as shared realities governed by a tattva or group of tattvas. The universe or manifest cosmic body comprises, for the non-dual

Śaivas, a hierarchy of shared realities or collective bodies within a wider hierarchy.

This idea of anda as a shared reality is further born out by the term kośa, 'covering' or 'sheath' familiar from the Upanisads.[7] Although this term is not used in this context in the Trika, it is used in the Laksmī Tantra, a Pancarātra text which was influenced by the Trika. In this text the hierarchical cosmos is divided into six kośas, namely the śakti, māyā, prasūti, prakrti, brahmānda and jīva kośa-s.[8] These roughly correspond to the andas of the MVT, except for the last, the jīvakośa which refers to the particular bodies of embodied beings. Śaktikośa corresponds to the śāktānda, māyā to māyīya, prasūti and prakrti to prākrta and brahmānda to prthivī.

Perhaps one of the strongest statements that the layers of the cosmical hierarchy are regarded as bodies in Tantric traditions can be found in this text which specifically equates kośa with body. The text says:

> Kośa is a synonym for 'nest' (kulāya) which is another name for body (śarīra.[9]

Here we have an explicit statement that kośa is synonymous with body in the sense of a range of experience. The meaning of kośa is therefore akin to both kula, gocara and also visaya. Indeed the very term kośa implies body in the sense of that which covers. Kośa in the LT is a spectrum of worlds, a range of perceptual or experiential possibilities, and is regarded as a body. Similarly for the Trika, anda is a spectrum of worlds or range of perceptual possibilities with the idea of the body implicit within it.

A number of terms, then, convey this idea of a shared reality, among them anda and kośa. Other terms used in the texts approximating to this concept are pinda, and kula. Like kośa, the term pinda refers to both body and world. It conveys a range of meanings from 'individual body', to 'realm of the cosmical hierarchy' (e.g.the region of pinda in the MVT. See below) and 'absolute consciousness'.[10] A verse in the TA says:

> Śakti, arisen from Paramaśiva, is the same meaning as the 'family' (kula), and the 'body' (pinda) is the body of consciousness (samvitśarīra) which has freedom, energy and vitality.[11]

Abhinavagupta here equates the body (pinda) with the body of consciousness which has freedom (svātantrya), energy (ojas) and vitality (vīrya) and in his commentary Jayaratha says that this pinda shares identity (sāmarasya) with the universe (viśva). Pinda is firstly identified with pure consciousness in a particularized or embodied state and secondly with the universe. In our terminology, the individual body is here identified with the essential cosmic body by Abhinavagupta and, in the commentary, with the manifest cosmic body. But pinda could equally mean a realm of the cosmos rather than individual body in this context, for the totality is contained at each level. Abhinavagupta also places the term kula in the same verse as pinda, implying a relation between them.

Kula is here identified with the 'arisen' or manifested Śakti and therefore with the universe. In his commentary Jayaratha gives a number of scriptural

quotes defining kula, which on the whole equate it with Śakti, such as 'kula is the supreme joy' (kulam sa paramānandah), or kula is the 'range of power' (śaktigocara), or kula is the absolute as essence (svarūpa).

But significantly Jayaratha quotes a text which defines kula as a body (śarīra).[12] Kula is also interestingly cognate with kulāya, mentioned above, thereby emphasizing the connotation of body. That kula is identified with the levels of the manifest cosmic body is further shown in the PTV where Abhinava equates it, in its three levels of gross, subtle and supreme, with the totality of coagulated maifestation.[13]

The terms pinda and kula both evoke the idea of the body and both evoke the idea of the cosmos as a manifestation of power. When referring to a realm of the cosmos, as in the MVT, the term pinda implies the idea of a shared reality, likewise the term kula, when referring to a spectrum of manifestation or certain range (gocara) of power, expresses the idea of the collective body. There are, therefore, a cluster of terms, anda, kośa, kula, and pinda referring to both body and world which demonstrate the elasticity of the 'body' and the extended image implied in it as a sphere or realm of the cosmos.

To illustrate the idea of the shared reality further, I shall return to the MVT and the idea of the 'sphere' or anda. There are a number of correspondences in the MVT between these spheres and other terms designating cosmology, notably the six-fold way (sadādhvan). These homologies tell us a number of things about the shared realities or collective bodies of the cosmos. Firstly, that they become progressively more 'concrete' or solidified, secondly, that the

shared realities are both (a) places or worlds in which beings dwell and in which beings are born, and (b) gradually more refined states of consciousness, and thirdly that shared realities are also higher beings (devatā-s) who are particular concentrations or centres of power (Śakti), embodying or expressing certain qualities. I shall here examine these three connotations of shared realities in the MVT.

The MVT gives a fairly elaborate system of hierarchical homologies. These homologies can best be shown in the following table, some of whose connections will be explained.

Here several different systems of cosmology are drawn up together: the scheme of the andas, the tattvas, a hierarchy of deities, a scheme of regions of the cosmos subdivided into various levels and the five famous conditions of waking, dreaming, sleeping, the 'fourth' and 'beyond the fourth'. It will be noted that the kalās here are not the same as the kalās of the sixfold way, but are female deities, expressions of Śakti. This mixture of both Śiva and Śakti language found in these correspondences can only be explained by different traditions with different terminologies coming together in this text, though these correspondences are put together in a meaningful rather than a random way.

To make sense of this complex scheme I shall view it in the light of the three points mentioned above. Firstly, that the shared realities of the cosmos become progressively more solidified or coagulated, a principle which I examined in the second chapter. This is demonstrated by the andas which take their name from the first tattva of each sphere. At the very top of the cosmos, corresponding to the Śiva-tattva, the text

ANDA	TATTVA	KALĀ	REGION	AVASTHĀ	WORLD
-	Śiva	Avakāśā	mahāpracaya	turyatīta	-
śākta	Śakti-Sadāśiva	Utpūyinī	rūpatīta/ pracaya (contains: śatatodita, sarvārtha, ananta, manomana)	turya	18
māyīya	māyā - purusa	Bodhinī	rūpastha/ mahavyāpti (contains: suprassana, śānta, vipula, udita)	susupti	27
prākrta	prakrti-ap	Āpayinī	padastha/ vyāpti (contains: susamahita, samgata, suviksipta, gatāgata)	svapna	56
pārthiva	prthivī	Dhārikā	pindastha/ sarvatobhadra (contains: suprabuddha, prabuddha, buddha, abuddha)	jāgrat	108

Homologies in the MVT (2.36-38, 41-46, 49-58)

gives no corresponding anda. This is due to the ambiguity of that level which, being Śiva, is indeed the 'top' of the universe, yet also is beyond all manifestation and so not really a realm or sphere at all. In this scheme it is associated with the region of mahapracaya, the great elaboration, from which all appearances are generated, a state 'beyond the fourth' (turiyātīta). It will be noted that this state is not subdivided, as are those below it, indicating that the emptiness or space of Śiva can have no subdivisions. This level, which in another sense is not a level, is in the MVT associated with the power or kalā of Avakāśa, whose name means space, and is clearly categorized alongside the Śiva-tattva.[14]

Below this level, appearances are manifested from the Śakti-tattva which produces all within the śāktānda. This shared reality is equated with a region beyond form (rūpātīta), with the elaboration or expansion (pracaya) of form and governed by a deity Utpūyinī whose name suggests one who is purified (coming from the root ut-pū, to purify or cleanse). At this most clearly manifested realm beyond the māyā-tattva, we have an equation between the concepts of purification, dissolution and formlessness. In a sense this collective body could be said to be formless and pure, though one must bear in mind that any manifestation cannot be wholly pure, for to be manifest implies detraction from the purity of Paramaśiva's consciousness; to be manifest is to have some taint (mala) even as a latent seed. This realm is subdivided into four levels:

(i) the continuously enunciated (satatodita), suggestive of Śakti as unstruck sound continually resounding;

(ii) universal meaning (sarvārtha);

(iii) the endless (ananta); and

(iv) the mind beyond mind (manomana), indicating consciousness beyond the mind limited by the pollutions which function below māyā.

In the next sphere down the process has become more coagulated with the sphere of māyīya, equated with a condition of form (rūpa) and deep sleep. The process of the coagulation of shared realities continues until finally we have the most solidified realm of pārthiva, whose solidity is suggested by its very name the 'earth', by the earth goddess Dhārikā and the by the region pindastha, pinda having the connotation of solidity and body among its meanings.

Secondly the homologies in the MVT show that: (i) the regions contain worlds into which beings are born and which are (ii) also states of consciousness. This is shown by the inclusion of bhuvanas in the MVT scheme. The Śiva-tattva has no corresponding worlds, for there is no manifestation at this level, yet there are worlds in the shared realities below this; eighteen according to the text in the śāktānda, twenty seven in māyīya and so on, the human world (manusabhuvana) being located among the hundred and eight worlds of the pārthiva anda.[15]

These levels within the larger spheres are also states of consciousness as is indicated by the subdivisions of each region. Little is achieved by laboriously going through these lists, but I do wish to point out certain general features which are suggested by the names of these levels and I shall briefly indicate their meanings in order to show that these levels are regarded as states of consciousness.

The lowest level of pindastha or pārthiva is abuddha, 'unawakened', the levels above this being buddha, 'awakened', prabuddha, 'more awakened' and suprabuddha 'very awakened', thus indicating that in the higher levels of the cosmos, even within the first region, consciousness is more aware and therefore less limited because less constrained by impurity. This also shows that only at the lowest level of the cosmos is consciousness completely unaware and grossly limited.

In the next region of padastha, the four subdivisions perhaps suggest concentrated states of consciousness, namely gatāgata, 'going and coming', suviksipta, 'projected', samgata,'well gone', and susamāhita, 'very concentrated'. Above these in the region of form (rūpastha) or the 'great pervasion' (mahavyāpti), we have the levels of udita, the 'enunciated', vipula, the 'deep' or 'vast', śānta, tranquillity and suprasanna, the 'very gracious'. Again these names indicate states or qualities of consciousness which by now have become very rarified and pure. States of consciousness are again indicated by the levels within the region beyond form (rūpātīta) such as the level of the mind beyond mind (manomana) discussed above.

Another Tantra cited by Trika authors, the Kubjikāmata-tantra,[16] discusses four of the realms mentioned in the MVT, namely pinda, pada, rūpa and rūpātīta, equating each of these regions with a manifestation of the goddess Kubjikā, namely Kubjeśī, Mahāntārī, Barbarā and Kamalānanā.[17] The text describes some of these regions, notably rūpa up to the level of māyā which comprises various male and female deities and rūpātīta beyond māyā which is beyond mind (mano'tītam), having abandoned becoming and non-

becoming (bhāvābhāvavivarjitam), whose existence is empty (śūnyabhūtam) and which is the space of consciousness (cidākāśa) or simply space (vyoman).[18] It is interesting to note that the MVT adds another region onto this, namely the mahāpracaya, demonstrating again the building up of these cosmologies; that there is always another realm even more rarified claimed by the text or tradition.

Despite the problem as to the precise meaning of these cosmological terms, the general trend is clear, that in the lower regions consciousness is more limited while in the higher regions it becomes more concentrated, indicated in the MVT by the terms samgata, susamāhita, yet also wider in its field of awareness, indicated by the terms vipula and śānta. The higher the level the more the qualities of consciousness approximate to those of the pure consciousness (caitanya, samvit) of the essential cosmic body. In the highest clearly manifest region, consciousness is eternally arisen and universal, though still distinct from the body of consciousness. This distinction we have already seen in the Sadāśiva-tattva within the śāktānda, which has the seeds of subject-object distinction incipient within it.

Not only does this list from the MVT show that the cosmos is divided into regions which are bodies within the manifest cosmic body and that they also comprise levels of consciousness, but furthermore these regions are conscious beings, denoted by the five goddesses called kalās in the MVT and by the manifestations of Kubjikā in the KMT.

To reiterate the point. Different terminological systems are being brought together in the MVT and laid alongside each other. Indeed, Brunner-Lachaux suggests

that the sixfold way itself is an attempt to systematize several diverse cosmologies.[19] Even if this is so, the resulting homologies, as we have in the MVT, have been fitted together in a meaningful way. The kālādhvan corresponds exactly to the andas of the MVT, except that whereas there is no anda for the highest cosmogonic level, the kalādhvan has a state beyond tranquillity (śāntatīta) corresponding to this level.

A clear statement that the layers within the cosmical hierarchy are regarded as bodies, comes from the six-fold way, which represents the totality of the manifest cosmic body. As we have already seen (pp.00), Abhinavagupta divides this up into three levels comprising two ways each. These three levels he specifically refers to by the term 'body' (vapus), the supreme (para) referring to varna and kalā, the subtle (sūksma) referring to mantra and tattva, and the gross (sthūla) referring to pada and bhuvana. Whereas in the MVT's scheme the idea of progresively higher subtlety is implicit, in Abhinavagupta it is clearly stated: the higher the shared reality, the more subtle it becomes.

Two systems are superimposed upon each other here by Abhinavagupta. In his threefold classification, we have the imposition of a hierarchical model upon the six ways which are each in themselves individually hierarchical. One reason for this might be Abhinavagupta's recognition that the polarity of Śiva and Śakti, light (prakāśa) and awareness (vimarśa), meaning (artha) and word (śabda) is reiterated throughout the cosmos from the most subtle to the grossest levels. Indeed these two aspects are ultimately fused and only seem to be separate, as, to cite Maheśvarānanda, the 'gestalt' elephant and bull though identical, appear to be distinct.[20]

A shared reality comprises a synchronic and diachronic dimension. This can be seen in Abhinavagupta's three tiered scheme and in the homologies of the MVT which comprise both the ways of the signifier (*vācaka*) and the signified (*vācya*) which are also the ways of space (*deśa*) and time (*kāla*). Although the cosmic paths are homologous with each other, each is a complete cosmogony in itself. Indeed, any one is a liturgical route back to Paramaśiva. To illustrate the idea that any one of these cosmologies is complete in itself, we shall examine the *padādhvan*, which shows firstly that a single way represents the totality of the cosmos and secondly that shared realities are bodies of sound.

(3) The Shared Reality as a Body of Sound

The padādhvan is particularly interesting because there are two schemes in the texts. One, used in the MVT and by Abhinavagupta, is a straightforward hierarchy of sounds, as Padoux has shown;[21] a number of sounds corresponding to each tattva or group of tattvas. The other, found in the SVT and Ksemarāja's commentary, represents a hierarchy on a two dimensional basis in the form of a square. The actual term *pada* means 'word', but it also signifies 'place' and, as Padoux observes, means 'part' or 'division' or 'quarter'[22] thereby indicating a division or level of the cosmos, which is also a place or world. The padas are not merely words but denote sound levels of the cosmos. For Abhinavagupta these are a group of phonemes formed by assembling the fifty varnas in a particular way and joining them up together to form words.[23] For

example, in the prakrti anda there occur the varnas *ha*, *sa sa*, and *śa* which become in the padādhvan a single word *hasasaśa*. In the SVT, however, there are eighty one padas divided into nine groups of nine. These eighty one are called the 'king of knowledge' (*vidyārāja*) and are homologized with other hierarchies and also with the breath.[24] In his commentary Ksemarāja gives the following diagram illustrating this scheme:[25]

	PRAKRTI	SADĀŚIVA	ĪŚVARA	
	om ha ra ya ū ksa va la ma	ū om ra ya ha ksa va la ma	ū ha om ya ra ksa va la ma	
PURUSA	ū ha ra om ya ksa va la ma	ū ha ra ya om ksa va la ma	ū ha ra ya ksa om va la ma	ŚUDDHA VIDYĀ
	ū ha ra ya va ksa om la ma	ū ha ra ya la ksa va om ma	ū ha ra ya ma ksa va la om	
	NIYATI	KĀLA	MĀYĀ	

In this scheme the padādhvan comprises nine phonemes <u>om</u>, <u>ha</u>, <u>ra</u>, <u>ksa</u>, <u>ma</u>, <u>la</u>, <u>va</u>, <u>ya</u>, and <u>ū</u>. Each phoneme represents a level of cosmology and corresponds to a tattva or group of tattvas. The first group of nine depicted in the centre of the square corresponds to the Śiva-tattva, the next group above the first to Sadāśiva, the group to the right of this corresponds to the Īśvara-tattva, below this is Śuddhavidyā, then māyā, kāla, niyati, purusa and prakrti.

We can understand this scheme as a representation of the manifest cosmic body in the form of a square, which can be seen as an unfolding and opening out of absolute consciousness represented by <u>om</u>. <u>Om</u> is the centre of the central square symbolizing the centre of the cosmos, i.e. the essential cosmic body at the heart of the manifest cosmic body. This absolute represented by <u>om</u>, moves, as it were, out from the centre following the course of cosmogony. From the centre of the central square it moves into the place of <u>ha</u> in the Sadāśiva square, while <u>ha</u> takes the centre place. From there <u>om</u> moves to the place of <u>ra</u> in the Īśvara square, while <u>ra</u> takes the central position and so on until <u>om</u> occupies the place of <u>ū</u> in the prakrti square. This might also be seen as a spiralling movement of <u>om</u> from the centre to the edge of manifestation.



This version of the padādhvan shows that the essential cosmic body is immanent within the manifest cosmic body at each stage of its development: the essential cosmic body represented by om is present within each collective body as the cosmos unfolds. Yet although present at all levels, the essential cosmic body is progressively more obscured, so ha, representing Sadāśiva, takes the central position in the Sadāśiva square, ra the central square in Īśvara and so on through māyā, time and causal restriction, until om is at the outermost square while ū, representing prakrti, is at the centre. The scheme also shows that the absolute pervades the universe from its centre to its outermost extremity.

Each of these nine major squares recapitulates the others: the smaller squares comprising the phonemes om to ū are miniature versions of the larger ninefold square. Translated into our terminology there are three levels here. Firstly, there is the level of the manifest cosmic body which contains within it the essential cosmic body. Secondly, there are the smaller squares of Sadāśiva, Īśvara and so on which are realms of the cosmos akin to the andas of the MVT and so vertical shared realities, which recapitulate the totality of the manifest cosmic body. Thirdly, there are the individual squares themselves, each containing a phoneme and each representing a level of the cosmos as sound. These phoneme levels too can be regarded as shared realities of sound; levels of sonic resonance which are identified with the beings who govern those levels. Thus, in this system of homology Sadāśiva is implicitly identified with ha, Īśvara with ra, Śuddhavidyā with ksa, māyā with ma and so on.

The padādhvan of the SVT, although a different system of homology to that found in the MVT, nevertheless displays the same fundamental characteristics. Both systems show the manifest cosmic body as comprising various sub-regions which recapitulate the higher, but which become progressively more distant (and therefore more diversified) from the essential cosmic body which nevertheless still pervades all these regions. Within these regions both systems show that there are further levels which are worlds and in which beings reap the fruit of their actions and lastly both systems show that the shared reality or collective body is a body of sound.

The padas, varnas and mantras are more than mere letters but designate layers of the cosmos. The says SS that the secret of mantra (*mantrarahasya*) is a being whose body is knowledge (*vidyāśarīrasattā*),[26] where *vidyā* refers to not only knowledge, but also to a (female) sound-deity. The association of vidyā with sound is also seen in the eighty one padas being called the *vidyārāja*.

The layers of the universe are ultimately withdrawn into the essential cosmic body, thus the SN says that when the bodies of sound (*śabdaśarīra*) cease to exist, beings are then pure (*śuddha*), without taint (*niranjana*) and completely dissolved (*pralīyante*).[27] By bodies of sound, he means the shared realities which comprise the layers of the cosmos in which beings are bound. As we will see, liberation is going beyond, or a dissolving of, shared realites into the essential cosmic body.

(4) The Shared Reality as a Wheel of Power

All appearances are part of the manifest cosmic body. The cosmological systems we have been looking at are therefore regarded as structures of it; its 'anatomy', which is expressed in Śiva and Śakti terminologies as synchronic and diachronic cosmogonies. This anatomy can be further illustrated by examining the shared realities of the 'circle' or 'wheel of power' (śakticakra) or 'circle of the mothers' (mātṛkācakra), terms which designate the totality of the manifest cosmic body, but which are also used for spheres or collective bodies within it. Indeed, the very term 'circle' implies a limited horizon or sphere of awareness and activity. In this sense the term cakra is akin to the terms we have previously discussed of aṇḍa, kalā, kula, kośa and kulāya. It is also akin to the term viṣaya, a sphere of perception or range of experience. The śakticakra comprises a number of wheels which are said to arise out of Paramaśiva and fall back into him like waves on an ocean.[28]

The śakticakra is spoken of in emanation language with either Śiva or Śakti terms being used for its source. Whether either Śiva or Śakti terminology is used depends upon context and the degree of sectarian openness, by which I mean the degree to which, as Sanderson shows, the Krama based Kālī cult at the heart of the Trika is made 'public'.[29] For example, the first verse of the SK refers to the source as Śiva and manifestation as Śakti:

> We praise Śankara who is the source (prabhava) of the powerful (vibhava) wheel of power (śakticakra).[30]

This simply states that the essential cosmic body, referred to as Śankara, gives rise to the manifest cosmic body which is the wheel of power. Śiva, says Kallata in his commentary on this verse, whose body is consciousness (vijnānadeha) is the Lord of the wheel of power'.[31] This wheel pulses out (spandati) or flashes forth (spurati) from the essential cosmic body in a number of cycles. According to the VB these whirling cycles are like waves rising and falling on a refulgent, though tranquil, sea of consciousness:

> As waves from water, waves of flame from fire, or rays from the sun, so these waves of the universe (viśvabhangya) break out (vibhedita) from me, Bhairava.[32]

This wheel itself comprises a number of wheels or spheres of activity which I have called shared realities or collective bodies, though these wheels, as Dyczkowski observes, could be said to be infinite[33] in so far as the manifest cosmic body is infinite. The Krama tradition, whose teachings are absorbed in the Trika, expounds five systems of wheels emanating from the essential cosmic body. These are expressed in Maheśvarānanda's syncretic work the MM.

In this system the goddess Kālasamkarsinī or Mahākālī replaces Śiva or Paramaśiva as the absolute and the expansion of the cosmos from the essential cosmic body is therefore almost exclusively in Śakti emanation language. As Sanderson has shown, and which will be explored further, this replacement of Śakti terms for Śiva terms reflects the centrality of the feminine cult in the Trika, which is always just below the surface although overlaid by the Śiva terminology

of the Pratyabhijñā exegetes such as Somānanda and Utpala.

Like the other systems of homology we have examined, each of these circles is a complete cosmology in itself and probably represents, as with the sixfold way, a variety of traditions coming together and being systematized or overlaid upon each other. To show how shared realities function to both conceal the essential cosmic body and to reveal it, I will here take the last of these five systems, the five powers (pañcaśakti-s), by way of illustration.

These five powers are emanation (srsti), maintenance (sthiti), destruction (saṃhāra), the nameless (anākhya) and the brilliant (bhāsa), which together contain the totality of manifestation and its source in the Krama tradition. Emanation, maintenance, and destruction are cycles of activity or functions of the absolute whose source, according to Silburn, is the nameless: a condition corresponding to initial exertion (udyoga) towards manifestation beyond differentiated speech.[34] Bhāsa, 'brilliance' or 'splendour' refers to the absolute in the Krama tradition identified as the terrible goddess Kālasamkārsinī, the destroyer of time, from whom all the circles of vibrant power which constitute manifestation proceed, and to whom they return. Maheśvarānanda further equates bhāsawith pratibhā, divine intuition, and with the womb (garbha) of the cosmos,[35] thereby equating it with the essential cosmic body from which all proceeds.

Each of these five energies is further classified into various sub-parts, the details of which it is not necessary to explore here.[36] But it should be noted that in the MM, as in other texts we have referred to, various systems whose function is primarily liturgical

(see chs 7 & 8) are being fused together and plyed on top of each other. One of these sub-systems classified under the anākhyacakra of the five powers, is that of the twelve Kālīs which are in themselves a complete account of the emanation and withdrawal of consciousness from and back into itself. Sanderson has shown how this system represents an esoteric tradition derived from the Krama Kālī cults intruding into the later Trika (Kālasamkārsinī is absent from the MVT)[37] and how these Kālīs are embedded in the three Trika goddesses Parā, Parāparā and Aparā. I intend here to examine this system of the twelve Kālīs in order to show in some detail the way in which the manifest cosmic body is seen as wheels of power pulsing out from the essential cosmic body conceived as Kālasamkārsinī, and how these cycles are shared realities in that they are both realms of yogic experience and levels of the cosmos giving rise to particular experience.

In his commentary on the SK 1.1, Ksemarāja says that śakticakra refers to the circle of twelve Kālīs. I quote the sūtra again which says: 'We praise Śamkara who is the source (prabhava) of the mighty (vibhava) wheel of power (śakticakra)'. Ksemarāja comments:

> The śaktis are the goddesses of light rays (marīcidevī) (which are) the wheel comprising the group of twelve (called) Emanation, Blood etc. Power (vibhava) refers to the tumultuous play (krīdādambara) which is the exertion (udyoga), appearance (avabhāsana), tasting (carvana) and destruction (vilāpana) (of the universe). Prabhava is the cause (hetu). These goddesses who embrace (ālingya) the Lord of the circle (cakreśvara), the trembling Bhairava, (manifest)

> the play of creation etc. in the entire universe (jagat).[38]

The pattern buy now is familiar. Ksemarāja, transposing Kālasamkārsinī with Bhairava (Śakti terminology for Śiva terminology), says, as we have seen before, that the essential cosmic body - the trembling Bhairava who shakes off the wheels of power - is at the centre of the manifest cosmic body, embraced by or garlanded with the goddesses comprising the universe. Bhairava is the hub of the wheel effortlessly bringing about initial exertion (udyoga), appearance (avabhāsana), tasting (carvana) and destruction (vilāpana) (the last three of which obviously correspond to creation, maintenance and destruction) through the cycle of the twelve Kālīs. Thus prabhava, the source, refers to Bhairava who is the essential cosmic body, while vibhava, power, refers to the twelve Kālīs who comprise the manifest cosmic body.

Ksemarāja uses Śiva terminology for the essential cosmic body and Śakti terminology for the manifest cosmic body. Generally, however, the Krama tradition and Abhinavagupta use Śakti terminology for both the essential and manifest cosmic bodies in respect of the twelve Kālīs: Kālasamkārsinī, or the secret fourth (turyā) power Mātrsadbhāva (the other three being the goddesses Parā, Parāparā and Aparā), being at the centre of the circle. Not only are these Kālīs a way of explaining the manifestation and withdrawal of consciousness, showing how the supreme is reflected in each of the twelve, they are also a means of liberation in so far as they devour duality and the illusion of an individual consciousness distinct from Kālasamkārsinī or the Nameless (anākhya). This can be identified with

the body of consciousness (vijnānadeha) which, says Kallata, is the Lord of the wheel of powers.[39] In the PTLV Abhinavagupta says that 'all these (wheels of power) give freedom (svatantratā) through the body and supreme perfection (paramā siddhi) in the sphere (visaya) of the way from earth to the end of Śiva'.[40] The wheels of power are not only cosmic processes giving rise to appearances, but are also located within the body, and once identified can act as a means of liberation through their withdrawal into the essential cosmic body. Kālasamkārsinī is equated by Abhinavagupta with vibration (spanda), essence (sāra), the heart, glory or the manifestation of power (vibhūti) and the own-being of complete consciousness (pūrnasamvit-svabhāva).[41]

Vasugupta in the SS 1.6 refers to this process when he writes 'the destruction of the universe is in union with the wheel of power' (śakticakrasandhāne viśvasamhāra). In his commentary Ksemarāja says that these śaktis are emanations of the Śakti who is beyond succession (krama) and non-succession (akrama), and beyond fullness (arikta) and emptiness (rikta); in other words, the essential cosmic body beyond manifestation. The union (sandhāna) of this group of śaktis means, according to Ksemarāja, the dissolution of the universe from Kālāgni, the fire of time representing the lowest world, to the highest kalā. As we shall see, this spectrum is located within the individual body, and although the body (deha) and an externality (bāhyatā) may continue, they are in truth (sadbhāva) the supreme fire of consciousness (parasamvidagni). The fire of time (kālāgni) which has destroyed the universe within the individual body, a process referred to as the secret tradition

(rahasyāmnāya) of the twelve Kālīs, has become the fire of consciousness (samvidagni) and also, by implication, the destroyer of time (Kālasamkārsinī).

These twelve Kālīs are associated by Abhinavagupta with a classification of the process of cognition, and are divided into three groups or stages of manifestation: the object (prameya), means (pramāna) and subject (pramātr) of cognition.[42]) All manifestation implies some degree of distinction between these three which becomes more pronounced the lower consciousness descends. The essential cosmic body, represented here by Kālasamkārsinī or, in the less esoteric terminology of Ksemarāja, Manthan Bhairava, projects the cycle of twelve Kālīs which comprise the manifest cosmic body. The three groups of twelve, which comprise the group of power (vibhava), appearing out from Kālasamkārsinī, their source (prabhava), are as follows:

prabhava		vibhava
	object of cognition (prameya)	1) Srstikālī 2) Raktakālī 3) Sthitināśakālī 4) Yamakālī
Kālasamkārsinī or Bhairava	means of cognition (pramāna)	5) Samhārakālī 6) Mrtyukālī 7) Rudrakālī 8) Martandakālī
	subject of cognition (pramātr)	9) Paramarkakālī 10) Kāgnirudrakālī 11) Mahākālakālī 12) Mahābhairavacand-ograghorakālī

The Twelve Kālīs of the Nameless Wheel

The manifestation, withdrawal and final imploding of consciousness into itself is represented here. According to Abhinavagupta these Kālīs are the totality of manifestation which occur on a vast, macrocosmic scale, yet which are present in all appearances. They are present in the twelve phases of the moon, the twelve initial vowels of diachronic cosmogony (the kalās), the twelve signs of the zodiac (rāśi) and are also present in mundane objects such as pots (ghata) and cloth (pata).[43] I quote Abhinavagupta's account as given in the TS in full:

1. [Srstikālī] Consciousness (samvit) projects (kalayati) existence (bhāva) at first only internally (antarā).
2. [Raktakālī] Then (consciousness) projects externally (bahir) with quivering (sphutā).
3. [Sthitināśakālī] Having previously taken the nature of Rakti, (consciousness) then withdraws existence through the desire to gather up internally.
4. [Yamakālī] (Consciousness) both creates and then devours the inhibition (śankā) which has become a hindrance (vighna) to reabsorption (samhāra).
5. [Samhārakālī] Having swallowed a portion of inhibition through the withdrawal (upasamhāra) into the self, (consciousness) withdraws (kalayati) that portion of being (bhāvabhāga) (i.e. which has swallowed a portion of inhibition).
6. [Mrtyukālī] Then (consciousness) reabsorbs (kalayati) even this essence (svabhāva) though

(still with the sense that) 'this reabsorption is my form'.

7. [Rudrakālī] In destroying the nature of being a destroyer she destroys (kalayati) that state (avasthiti) whose nature is a trace (vāsanā) of some existence (bhāva), (which is swallowing) the remaining portion of consciousness of any (existence).

8. [Mārtandakālī] Then (consciousness) whose nature (svarūpa) is manifested internally, reabsorbs the wheel of the senses (karanacakra).

9. [Paramārkakālī] Then consciousness reabsorbs the Lord of the senses.

10)[Kalāgnirudrakālī] Having done that, it reabsorbs the illusion of the form of the experient.

11) [Mahākālakālī] (Consciousness) reabsorbs the experient even while (almost) abandoning contraction (samkoca) and looking outward towards expansion (vikāsa), grasping and tasting.

12) [Mahābhairavacandograghorakālī] Finally it reabsorbs even the form of that expansion.[44]

This passage shows the reabsorption or imploding of consciousness into itself leaving no vestige of either individual experiencer or world; no trace of the collective bodies constituting manifestation. Throughout Abhinavagupta uses the verb kalayati which can be rendered as 'she projects' and also 'she reabsorbs', 'destroys' or 'swallows' depending on context. He establishes a quasi-etymological link between kal and kālī, enumerating the various meanings of kal, and therefore implicitly of the goddess herself, as movement (gati), projection (ksepa),

cognition (jñāna), enumeration (gaṇana), the production of experience (bhogīkaraṇa), sound (śabdana) and the bringing about of dissolution within one's own self (svātmalayīkaraṇa).[45] He thereby conveys the meaning of kal as the projection and withdrawal of the manifest cosmic body from and into the essential cosmic body. This shows that the twelve Kālīs are states of consciousness moving out from the absolute, descending in the various layers of the cosmos (as indicated by the term 'enumeration') and producing experience; they provide the context in which experience can occur and, indeed, the experiencer and experienced world. Abhinavagupta also says that kal means sound, again indicating that the Kālīs are levels of sound and have what I have called a diachronic dimension.

The essential ideas of the monistic Śaivas concerning manifestation are contained in the enumeration of the twelve Kālīs. Firslty we have here the idea of the body of consciousness projecting, in a number of stages or gradations, the body of the universe which itself is made of consciousness; secondly we have the idea that these levels of consciousness are also beings or deities, namely the twelve Kālīs; thirdly we have the idea that these are levels of sound; and fourthly that they produce the individual experient (and therefore his body) and his world of experience. This shows how the embodied person and his necessary world of experience (see ch.1) are the result of shared realities: the collective bodies which are the twelve Kālīs give rise to the individual's experience, constitute that experience and finally, and here most importantly, devour it. In Kṣemarāja's terminology they exert (udyoga), manifest

(avabhāsana), taste (carvana) and finally destroy (vilāpana) experience.

This is not obvious in the context of everyday worldly transaction (vyāvahārika), but is an esoteric understanding of the human condition. Abhinavagupta says that this process is hard to comprehend and is very secret (atirahasya).[46]

The general picture here is clear. Kālasamkārsinī projects herself as the twelve Kālīs (indeed iconographically they are depicted as being identical in appearance with her, surrounding her[47]), who constitute the body of the universe and withdraws them into herself, back into a state of purity and non-appearance of duality. This list presents us with an account of the Krama/Trika view of the projection and withdrawal or destruction of consciousness; the objects of experience are projected, withdrawn into the means of experiencing them, which in turn are swallowed by the experiencer, and finally even consciousness of an experiencer implodes into itself.

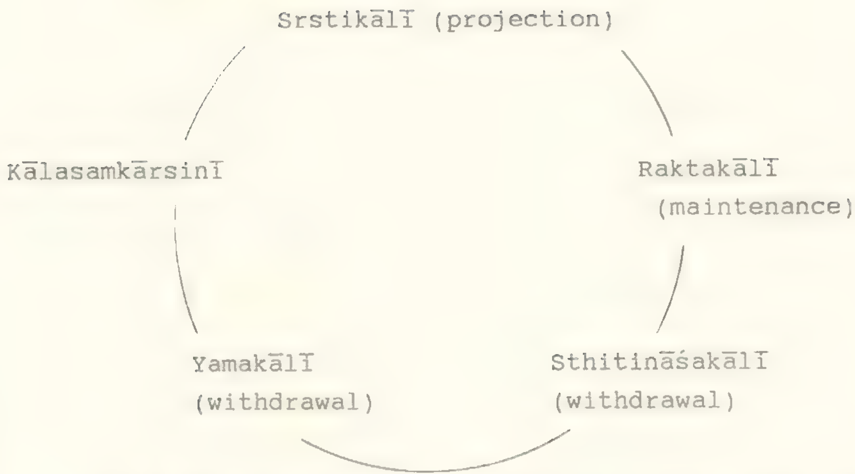
It is interesting to note that the cycle of Kālīs is more concerned with the withdrawal or reabsorption of consciousness than with its projection. Indeed of these twelve only the first four Kālīs of the cycle of objective cognition are concerned with the projection, maintenance and withdrawal of the, in any sense, 'objective' universe. Even here, two of these, Sthitināśakālī and Yamakālī, are concerned with its destruction. With the first Kālī we have the initial emanation from the essential cosmic body (called in this esoteric system Kālasamkārsinī), though as yet there is no externality, meaning no distinction between subject and object, but only an internal projection, meaning that subject and object distinction is not

manifested, but is rather a latent possibility. Only with the second Raktakālī occurs manifestation of objectivity (and therefore distinct subjectivity) which Abhinavagupta calls 'quivering externality'. Raktakālī takes on the appearance of the worlds and is thus a force which constrains subjects and objects into their particularity. Raktakālī is the force which maintains or supports the manifested cosmos. She, however, is destroyed by Sthitināśakālī, the destroyer of the condition of supporting, and represents the withdrawal of objectivity and the elimination of external fluctuation. Abhinavagupta writes in the Kramastotra:

> When you remove outer fluctuation (bahirvrtti) to dwell in the exalted realm of consciousness (citibhuvana) and you cause existence to appear (prathayasi) without differentiation (abheda) and the trembling of the waves ceases, then the goddess performs the destruction of the condition of supporting (sthiti). You (O Goddess) are powerful. Let her constantly perform the destruction of my wandering condition.[48]

With the fourth Kālī, Yama who devours Sthitināśakālī, there is the complete withdrawal of any trace of objectivity; even that apprehension of reabsorption has become a hindrance to the further imploding of consciousness.

The cycle of the objects of cognition is thereby completed. That is to say the manifestation, sustaining and withdrawal of the manifest cosmic body is achieved in these four stages, the last two of which are stages of reabsorption. The following cycle therefore appears:



The next two groups of Kālīs identified with the means and subject of cognition are solely concerned with the withdrawal of projection and the destruction of any sense of individuality or limited subjectivity. They can indeed be regarded as refinements of the last Kālī in the cycle of objectivity, representing the stages of the reabsorption of consciousness between Yamakālī and Kālasamkārsinī.

Having withdrawn the objects of experience, the Kālīs withdraw the means of cognition. This destruction of the means of cognition is presented in two ways, firstly as the destruction of the cognition which knows externality (i.e. any sense of individuality) and secondly through the destruction of the senses and the Lord of the senses, the power which energizes them. There is some inconsistency here, due probably to the superimposition of different models, in that one might expect the destruction of the senses to come prior to the destruction of an objective world or of individuality.

If Sthitināśakālī and Yamakālī destroy the objectivity of manifestation,i.e. what appears to be outside consciousness, then Samhārakālī destroys the cognition that knows it. With the cessation of the 'flood of apprehension' (śankaugha) in Yama there arises or is revealed the complete fullness (paripūrna) of Samhārakālī in whom the 'flood of (differentiated) experience' (bhogyaugha) is destroyed. Here the manifest cosmic body has been withdrawn to a point in which there is no more awareness of any external distinction, although there must still be some sense of subjectivity and objectivity, for this is only completely eradicated with Kālī number nine. The next Kālī, Mrtyu, is aware of her own form as reabsorption, which itself is swallowed by Rudra who destroys even the awareness of being a destroyer, though a trace (vāsanā) of that consciousness still remains.[49] The next two, Mārtanda and Paramārka, show, as I have suggested, an inconsistency in this scheme in that they reabsorb the wheel of the senses and their Lord, even though outer manifestation was said to have been destroyed with Kālī number three. This is perhaps explained by the superimposition of two different schemes. On the one hand a 'linear' scheme of the withdrawal of consciousness, on the other a non-linear scheme in which Kālasamkārsinī projects simultaneously the subject, means and object of experience.

The remaining Kālīs represent the destruction of any vestiges of individual consciousness. With Kālāgnirudrakālī all remaining sense of subjectivity (aham) and objectivity (idam) is contracted[50] (even though all trace of individuality was said to have been devoured by Rudrakālī!). Finally in the last two Kālīs, Mahākālakālī and Mahābhairavacandograghorakālī, every

last trace of a tendency towards manifestation or expansion (vikāśa) is checked and all sense of time disappears.[51] Even Mahābhairavacandograghorakālī is herself devoured by Kālasamkārsinī - even though the relation between them is one of identity, and consciousness finally implodes in upon itself, somwhat like, to use a modern metaphor, an imploding black hole. The manifest cosmic body is now reabsorbed into the essential cosmic body within the practitioner, all duality is abandoned and he is liberated.

(5) The Shared Reality as a Sphere of a Deity's Power

Lastly I should like to consider the shared reality as a sphere or range of a deity's perception. The relevant term here is visaya. This term is often rendered 'object' or 'sense-object', and while this might be a correct designation, the term nevertheless has a wider connotation. It can mean (i) sense-object, (ii) sphere or range of perception, and (iii) body. This semantic variability is associated with cosmology. From an absolute perspective visaya refers to the entire universe as the object/body of pure consciousness, from the perspective of a higher deity it refers to his sphere of influence or power, while for the bound experient it refers to the objects of his perception or his perceptual field.

It is clear from the texts that visaya refers to objects of experience; the field of perception of the limited Sakala experient. Ksemarāja refers to bound beings as constantly 'going out' (bahirgatih) and becoming external, or facing out towards their sphere of perception (visayonmukha).[52] Or again, limited

consciousness (citta) has a tendency towards its (external) sphere (visayavāsanā).[53] Here visaya refers to the sphere of perception which the limited experient's attention is constantly flowing out towards. Indeed liberation lies in stopping this outward flowing movement of consciousness. Ksemarāja cites a text which says that as fire consumes fuel so one should devour the bondage of the fields of perception (visayapāśān bhaksayet).[54]

But visaya has a wider meaning than this, referring to both the manifest cosmic body and the shared realities within it. For example, Ksemarāja in the PH refers to the 'external face' (bāhyamukha), i.e. manifestation, as 'thisness' (idantā) which is a 'mass of objects' (visayagrāma). This externality or 'thisness', which is equated with visaya, is contrasted with the 'complete I-ness' (pūrnāhantā) or essence (svarūpa) of Paramaśiva.[55] Ahantā therefore refers to the essential cosmic body which is complete subjectivity, while visaya refers to the manifest cosmic body which is both the range or sphere of the absolute subject, who is consciousness, and its body. Visaya, then, can refer both to the object of Parameśvara's experience and to the means of experience.

Visaya refers, as well, to shared realities within the manifest cosmic body. These are spheres of influence of a deity who, as we have seen, is also a principle or force governing a certain layer or spectrum of cosmic layers. For example, Abhinavagupta refers to the sphere (visaya) of the māyīyamala[56] and refers to beings below māyā, namely the Sakalas, as the visaya of beings in the pure course.[57] Pure beings above māyā, such as the Mantras, have a field of

perception or influence within which other lower beings are located. In this sense visaya is akin to constraint or domain (adhikāra). Indeed, these Mantras have cosmical functions which include the soteriological function of bringing Sakala beings, which are within their sphere, back to the body of consciousness. The visaya of a Mantra is the object or field of his perception, a reality shared by a range of beings, and thus a shared reality or collective body.

One last example of this is found in the Dehasthadevatācakrastotra attributed to Abhinavagupta, in which the goddesses who animate the senses offer their visayas to Ānandabhairava and Ānandabhairavī. Here visaya can be taken to mean the fields of the senses and the bodies of the goddesses which animate them (see ch.5).

From these examples we can see that in the diverse systems of Trika cosmology, the layers of the cosmos are regions within a deity's power, bodies of sound, and states of consciousness. Living entities are thought to participate in these shared realities which also constrain beings into their particularity, in so far as higher collective bodies give rise to lower ones which comprise experients and their worlds of experience. Vertical shared realities or collective bodies give rise to experients and their individual bodies in two ways: firstly by controlling their karma-determined location and secondly by determining the structure of the individual body and its functioning. We shall examine these ideas in the next chapter.

CHAPTER FIVE

STRUCTURES OF THE BODY

(1) The Location of the Body

In chapter one we have seen that for the Trika Śaiva, human experience is limited, and that interaction with a world through a body is constrained by cosmology. Having examined the processes and principles underlying cosmogony we are now in a position to demonstrate this idea more fully. We need to see how shared realities firstly determine the location and functioning of the individual body, i.e. of a particular experient, and secondly how they determine its structure. In this way we will see how homology, of which there are two Śaiva models, is synonymous with cosmical recapitulation, and, because of this, how the body is regarded as the temple of Śiva.

The body is a consequence of cosmogony for the Trika. Paramaśiva contracts as the universe and gives rise to experients and worlds which are experienced by means of a body (see ch. 1). We shall here see how the body is an orientational centre, located within a world which is the result of higher shared realities and

experienced through the senses, which location is also karma-determined. In the PH Ksemarāja writes:

> Maheśvara whose form is consciousness (cidrūpa) entered the condition of body, breath etc. (dehaprānādipadam). In possessing an outer face he manifests objects like blue etc. in constrained space and time (niyatadeśakāla).[1]

Paramaśiva, whose form is consciousness, becomes apparently external to himself and gives rise to the individual body (deha) and to the objects of its experience, such as the colour blue, which is external to the individual body and represents an object of visual perception. The implication here is that the individual, perceiving body is the result of Paramaśiva's action through the manifestation of the cosmic process. The body and its life-force are manifested in limited space and time. This individual body is the result of higher levels of the cosmos, and therefore higher shared realities, which themselves are the result of Paramaśiva's vivification.

This individual human body is constrained by two factors, firstly māyā, of which it is a product, and secondly karma, which determines its specific individual location within the cosmos. Bodies of beings in the pure course are not so constrained, though constrained by their authority (adhikāra) in carrying out Paramaśiva's will. In order to show that the individual body is a product of higher shared realities in Śaiva thought, I will illustrate the way in which these two factors of māyā and karma give rise to particular kinds of embodiment. We will also see that beings above the māyā-tattva have only partially

particularized bodies, formed by Śakti, in order to perform their necessary functions.

(2) The Body as a Product of Māyā

Ksemarāja quotes a Krama text, the Kālikākrama, which says that if beings, because of thought construction (vikalpa) due to ignorance (avidyā), do not perceive the tattvas, then they perceive (laksyante) good and bad existences (śubhāśubha bhāvas) and go to a place of trouble (kleśabhājana) in a body (tanu) made of māyā.[2] Again he writes in the SN 'Paramaśiva by the power of māyā measures bodies (śarīra) and faculties (karana) made for differentiation (bhedamayāni).'[3] The body and its faculties or organs of perception exist so that the particular being might experience the differentiation of the lower worlds. Māyā is the substance out of which these bodies, and indeed their worlds of experience are made, but whereas for the dualistic Śaiva Siddhānta māyā, or its higher manifestation bindu, is substance (dravya) quite distinct from Śiva,[4] for the Trika, māyā is a manifestation of consciousness and indeed is ultimately not different from it.

Experients below the māyā-tattva therefore have a body made of māyā, namely the Sakalas who contain all three pollutions of individuality (ānava), māyīya and kārma. The Pralayakalas, although within the realm of māyā, do not possess an individual gross or even subtle body because they do not interact with a world (though they do still possess ānava and kārma malas). But there are beings above the māyā-tattva in the pure course of the cosmos who also possess bodies, though in this

realm the boundary between individual body as opposed to collective body is hard to determine; the boundaries of the one merge into the other. In the sentence following that quoted above, Ksemarāja writes: 'by the power of Vidyā (Paramaśiva creates) Mantras whose bodies (śarīra-s) are spacious (ākāśīya), of manifold sound (vicitra vācaka) and differentiated awareness (paramārśa)'.[5] This shows that the bodies of the Mantras who are Lords (bhagavan) are created by Kriyā Śakti, the energy of the Śuddhavidyā (see ch. 2). By the word 'Mantra' Ksemarāja probably means to include the Mantramaheśvaras and Mantreśvaras as well, for he sometimes uses the term Mantra and other times uses Mantreśvaras etc. and glosses 'Mantra' as Anantabhattāraka, Vyomavyāpin etc., names of the eight Mantramaheśvras.[6] Although individual in an attenuated sense, it can be seen that these beings are not distinct from the world they inhabit. Their bodies comprise space (ākāśa), sound (vācaka) and awareness (paramārśa); indeed the bodies of Mantras are called bodies of cognition (vidyāśarīra) which, we have seen, are also levels of the cosmos. The location of these beings can be seen in the following diagram:

TATTVA	POWER	EXPERIENT
Sadāśiva	Icchā	Mantramaheśvaras/Vidyeśvaras
Īśvara	Jñāna	Mantreśvaras
Śuddhavidyā	Kriyā	Mantras
		Vijñānakalas (with ānava-mala)
Māyā		Pralayakalas (with ānava and kārma-malas)
From māyā to earth		Sakalas (with 3 malas)

Although distinct in so far as they have a trace of the pollution of individuality (indeed the dualist text, the MG, says that they have to be defiled in order to perform their function[7]), the Mantras can nevertheless be seen as expressions of Kriyā Śakti, as she is an expression of the supreme Śakti or Paramaśiva (depending on terminology). It is not inconsistent of Ksemarāja to say on the one hand, that Paramaśiva performs the five actions (pañcakrtya) of manifestation (srsti), maintenance (sthiti), destruction (samhāra), concealing himself (tirobhāva) and bestowing grace (anugraha) through Kriyā Śakti,[8] while on the other saying that the Mantras perform these functions through human teachers.[9] The bodies of the Mantras are expressions of the shared reality or collective body of Kriyā Śakti or the Śuddhavidyā-tattva, and are ultimately coterminous with that body, as indeed she is ultimately coterminous with the essential cosmic body. What differentiates one Mantra body from another, is each one's field of activity and, according to the dualist MG, degree of impurity.[10]

Indeed the fulfilling of Paramaśiva's will and the bestowing of grace towards embodied ones (dehinah) is their only purpose, and once that is done, according to the SK and the nirnaya, once freed from authority (adhikāra), called a pollution (adhikāra-mala),[11] their bodies are tranquilized (śāntarūpa) and they merge (sampralīyanteu) with Śiva, along with the mind of their devotees (ārādhakacitta).[12]

Abhinavagupta and the MVT, which he quotes, say much the same thing. Mantras, after immersing creatures in their grace, become Mantramaheśvaras and merge with Śiva.[13] The bodies of the Mantras are collective bodies which emerge out from the essential cosmic body and

return to it once their function is fulfilled, taking with them the 'beings' who were devoted to, and presumably merged with, them. That is, the Mantras, through human teachers and their gross representations as sacred formulas, are means whereby bound beings are freed from the limitations of their māyā-formed bodies and their limited consciousness, and can merge with the essential cosmic body.

The bodies of the Mantras can be seen as collective bodies, distinguished from each other in the sense that they have a certain sphere of influence (visaya) or power (adikhāra), which power is ultimately derived from the essential cosmic body. This power is entered into through initiation (dīksā) by a Śaiva guru (see ch. 6). Indeed the Mantras are implicitly regarded as Paramaśiva's organs or faculties in the SN, when it speaks of both the Mantras and the faculties (karana-s) arising from the absolute; the difference between them being that the Mantras are above māyā, are without individual body or subtle body, and therefore possess omniscience, whereas the faculties and the individual bodies to which they belong are located only below māyā, as we have seen, and are therefore not omniscient.[14] The dualist text the MG, sometimes quoted by Trika authors,[15] in fact makes explicit this connection between Śiva's organs or faculties and higher beings as the instruments of his grace.[16]

We have a clear picture here of the Mantras etc. with partially particularized bodies of sound and cognition, made of Śakti and having a certain sphere of influence or authority (adhikāra). These beings are not constrained by either māyā or karma, being above the māyā-tattva in the pure course. Below these we have Sakala beings whose bodies are made of māyā and are

determined by karma (see below), and the Pralayakalas who, as we have seen (ch. 3), exist within māyā but do not possess individual bodies because they do not interact with a world. However one class of beings still remains unaccounted for, namely the Vijñānakalas. What kind of a body do they have?

Concerning these three kinds of being Ksemarāja writes in the PH:

> Above māyā there are the Vijñānakalas empty of agency (kartrtvaśūnya) whose nature is pure awakening (śuddhabodha). The Sakalas and Pralayakalas, whose nature and previous condition (pūrvāvasthā) they know, are their objects of cognition (prameya) with whom they are essentially non-distinct. At māyā the object of cognition of Śūnyapramātrs or Pralayakevalins is their suitable and appropriate absorption (pralīnakalpam). The condition of the Sakalas goes to the boundary of the earth (ksiti). They are entirely distinct (bhinna), whose object of cognition possesses the quality (tathābhūtam) of limitation.[17]

Here Ksemarāja places the Vijñānakalas above the māyā-tattva though below the Mantras. He says that their awareness is pure, yet he also says that they possess the pollution of individuality (āṇavamala).[18] Abhinava likewise says in the PTV that the Vijñānakalas have only the experience of 'I' (aham) but do not have an awareness of objectivity (idam).[19] There is, therefore, some ambiguity about the Vijñānakalas. They are above māyā, and therefore in the pure course, yet they possess āṇava-mala which only exists as a trace in the pure course and develops with the other pollutions at

māyā. Their bodies cannot be the result of either māyā or karma, yet possessing individuality it is not clear that their bodies are made of Śakti. Utpaladeva says of them that although there is no distinction between them with regard to awakening (bodha) etc., they are nevertheless distinct (bheda) purely due to the Lord's will (icchā).[20]

One answer to this might be that the tradition inherited by Ksemarāja (and Utpaladeva and Abhinavagupta) of seven kinds of experients, is a variation of an original doctrine of three basic kinds. Possibly the term Vijñānakala was originally a collective term for the beings of the pure course the Mantras etc. This is indicated from two sources, the MVT, the root text of the Trika, and dualistic Śaivism from whence the doctrine of the seven experients probably originates.

According to the MVT the Vijñānakalas are not a category of person distinct from the pure course, ambiguously poised between the two worlds of the pure and the impure, but rather the term Vijñānakevala is a collective term for all beings in the pure course. Instead of the eight Mantreśvaras or Vidyeśvaras, the MVT refers to eight Vijnānakevalas.[21] In the next verse the text goes on to say that the Vijnānakevala is joined (yukta) to mala and the Pralayakevala to both mala and karma. By 'mala' the text arguably means ānava-mala, and by Vijñānakevala surely the text is referring to beings in the pure course, not, as Ksemarāja says, to beings above the māyā-tattva yet below the Śuddhavidyā-tattva.

In the case of the MVT, I would argue that Vijñānakevala refers to beings in the pure course for three reasons. Firstly because of the obvious

correlation between the eight Vijñānakevalas and the eight Mantramaheśvaras; secondly because the Vijñānakevalins possess mala, and there must be some pollution in the pure course in order for there to be manifestation; thirdly the fact that Ksemarāja places the Vijñānakalas above the māyā-tattva, indicates that he is inheriting a tradition in which they were beings of the pure course possessing mala, whereas in the later tradition the Vijñānakalas become a distinct kind of person operating between the two divisions of cosmology.

Not only is this idea found in the MVT but also in dualist Śaiva Siddhānta. For example, the Tattvaprakāśa of Bhojadeva divides eternally distinct souls into three classes, the Vijñānakalas with mala, the Pralayakalas with mala and kārma, and the Sakalas with mala, kārma and māyīya.[22] Each of these are further subdivided into beings whose impurity (kalusa) has matured (pakva) and whose has not (apakva). The Sakalas whose pollution has not matured are reborn upon death, whereas the Sakalas whose pollution has matured are reborn into the pure course; that is, they become Vijñānakalas, specifically, one of the Mantramaheśvaras.[23]

Similarly, the Pralayakalas who have ripened bonds (pakvapaśa) go to liberation upon emerging from their absorbed state, while those with unripened bonds (apakvapaśa) take a subtle body (puryastaka) and are reborn as a Sakala.[24] Likewise the Vijñānakalas are classified into those whose (relative) impurity is nearly mature (samāpta kalusa) - namely the eight Vidyeśvaras and the millions of Mantras - and those whose impurity has not so matured (asamāpta kalusa).[25]

There is clearly a Śaiva tradition in which the Vijñānakalas, possessing mala, are beings existing in the pure course. The apparent contradiction between the pure course and the posession of pollution, is explained only in so far as being manifest, for the Śaiva monist, is a detraction from Śiva's body of consciousness: even the pure course and the beings which comprise it must have some trace of pollution or individuality. Indeed Ksemarāja himself, who maintains that the Vijñānakalas are above māyā yet below Śuddhavidyā, quotes the SVT which says that supreme consciousness (caitanya) - i.e. the essential cosmic body - disappears due to pollution (mala).[26] That is, the essential cosmic body is concealed with the appearance of the manifest cosmic body. The beings in the pure course, the Vijñānakevalas in the MVT, the Mantras for Ksemarāja, must possess a body made of Śakti, while beings in the impure course possess a body of māyā.

(3) The Body as the Result of Karma

This body made of māyā is also determined by karma, which becomes effective at the level of the māyā-tattva, a factor which therefore does not effect beings above māyā in the pure course whose bodies are not karma-determined. We have already seen that karma is a force constraining the location of embodied beings; a cosmological force which rests on māyā. If the māyā-tattva determines the constituents of the individual body, its senses and its world of experience - it makes possible the fact of there being a body and world - then karma determines its exact location and

the quality of its life. For example, karma determines an individual body's gender, where it is born and its experience (bhoga).[27] The body (śarīra), its perceptual field or sphere (visaya) and its faculties (karana) are thus determined by karma.[28]

Karma is responsible for the transmigration of beings who think themselves distinct from pure consciousness. This transmigration (samsāra), says Abhinavagupta, is the chain (sambandha) of bodies (tanu), faculties (karana) and perceptual fields (visaya) from the present to the future, which is a continuous and incessant (anavata) binding (prabandhata).[29] Karma is the force which arranges the relation between experient, body, its faculties and its world of experience through time, rearranging the patterns as is appropriate to the actions beings perform through their bodies. In the terminology we have developed, māyā provides the structure of the cosmos below it, i.e. the structure of the shared realities and bodies in the impure course, while karma provides the location of individual bodies within those vertical and horizontal shared realities. While, for example, māyā is the material cause of the worlds (bhuvana-s), such as the human world (manusabhuvana), karma is the cause of particular embodiment and the quality of experience within that world. To cite again the example given by Somānanda, the dwellers of hell know suffering as a result of the performance of action.[30]

Experience (bhoga) as the result of karma can be in either the gross physical body (sthūlaśarīra) or in the subtle body (sūksmaśarīra or puryastaka), though both are still contained within and supported by, or composed of, māyā. The SK and Ksemarāja's commentary

explain how the individual experient (paśu) is enwrapped (vartina) in the subtle body and undergoes experience arising from it. Using highly technical terminology he writes:

> He (the bound experient) undergoes experience (bhoga) with the production of the subtle body (puryastaka), due to which happiness and so on arise from the fundamental conceptions (pratyaya-s), through the fundamental conceptions. The bound experient (paśu) is then subdued (paravarśa) due to the arising of the fundamental conceptions. With the gradual obstruction (anuvedha) by sound (śabda), he is thrown from place to place by the goddesses Brahmī etc. and he is not free (svatantra) as is an awakened one (suprabuddha). Due to the existence of that subtle body, manifold latent traces (vicitravāsana-s) are awakened again and again. So he wanders (samsaret) in bodies of experience appropriate (ucita) to his experience, and he both grasps and abandons those acquired bodies.[31]

This is a pithy statement which needs some unpacking for its meaning to be clear. Ksemarāja is reiterating some fundamental ideas of Trika cosmology. Firstly, that the individual experient (paśu) is the product of higher cosmic powers and is trapped by those powers unless he is awakened. Secondly, that embodiment is a precondition of experience; to experience a world is to be/have a 'body' in some sense. Thirdly, that this experience is determined by: (a) the structure of the individual subtle and gross body, and (b) by latent

karmic traces within it. Let us examine these ideas further.

(i) As we have seen, the individual experient existingat a low level of the cosmical hierarchy, is the result of higher powers or shared realities. These powers are expressed by a number of terminologies in the Trika (for example the six ways, the twelve Kālīs and so on). Here Kṣemarāja refers to the goddesses Brahmī etc. as constraining the individual experient, throwing him from existence to existence. These goddesses refer to the wheel of the eight mothers (mātṛkācakra) which is another way of expressing in Śakti terminology the emanation and governing of the manifest cosmic body from the essential cosmic body. These powers, which are discussed more fully below, are forces which constrain a being into its particularity; they empower and constitute the various layers of the cosmos and as such are another expression of the function performed by the tattvas. A being is trapped in the cycle of birth and death by these forces and is at their mercy unless he is an awakened one (suprabuddha) who has gone beyond those constraints; which means one who has ascended the cosmical hierarchy. Such a bound being, unlike an awakened one, does not have access to higher shared realities, which I have shown to be bodies of sound. In him, sound (śabda), that is diachronic cosmogony, is obstructed (anuvedha), which could be understood as saying that cosmic sound is the power by which the experient is limited.

(ii) Kṣemarāja's text also shows that embodiment is a necessary condition for experience (bhoga). In order for there to be experience there must be embodiment, so Kṣemarāja says that experience takes

place with the production (utthita) of the subtle body. As consciousness becomes more particular, clearer boundaries between experient and world are demanded, and consciousness becomes embodied in a subtle and gross body. At death the gross body is abandoned and the being transmigrates in the subtle body to a new incarnation and group of sequentially ordered experiences.

(iii) Having taken a body, the quality of the existence which will be undergone is determined by karma, or more specifically, by the latent traces of action (vāsanā) which will come to fruition at a later date and which, says Ksemarāja, are contained in the subtle body. Karma is the law of continuity linking past, present and future lives of the Sakala in a meaningful, ie. non-random, sequence. This law is classified in three ways in Indian traditions, including the Trika, as a store of past karma, residues of actions performed in a previous life whose effects have not yet begun to be manifested (sañcita); as karmic residues whose effects become manifest in the present life (prārabdha); and as karma which will be sown in this life, to come to fruition in a future time (āgāminor bhavisyat). In order for a being to recognize his identity with the essential cosmic body, the pollution of karma must be eradicated. Thus Abhinavagupta says that the ladder (sopāna) to liberation from samsāra only begins at the destruction (upaksaya) of the pollution of karma.[32] This statement has two meanings: firstly that the path to liberation is a journey through the layers of the cosmos, which journey only really begins (i.e. without fear of return) with the destruction of the kārma-mala at the māyā-tattva; and secondly that the disciple's kārma-

mala is destroyed at initiation (dīkṣā) by a teacher with the necessary empowerment to whom that karma is transferred.[33]

Although the location of the body within the cosmos is determined by karma, it is nevertheless a force which is trans-individual. It is a cosmic power originating at the level of māyā-tattva, and in the sense that it arranges the relation between embodied beings and worlds of experience, which are collective (the collective bodies or worlds of the plants, insects, domestic and wild animals, and the human, to cite an example from the MVT[34]), it can be regarded as a shared reality. Karma is a cosmological force shared by all beings beneath the māyā-tattva and in this sense is non-individual, although all particular location is the result of it. Indeed, for the Trika it would be true to say, in the words of O'Flaherty, that 'because of fluidity of social interaction, it is difficult if not impossible to pinpoint an individual's karma as distinct from that of everyone else'.[35] Yet it is also true to say that an individual's karmic traces are specific to him and he must reap their result, even though, as O'Flaherty points out, every act is the result of the karma of many people.[36] This 'fluidity of social interaction' is due to this higher cosmic power of karma.

The body of the Sakala is therefore the result of both higher cosmological constriction (a vertical sense of constriction) in that it is made of māyā, and individual karmic constriction (a horizontal sense). But as the body is the location for the reaping of karmic effects, so it is the location for liberation, the eradication of karma,not least because the shared realities of the cosmos are contained within it.

Although I do not intend to examine these ideas at this point, Sanderson has shown that there are two distinct attitudes towards its eradication for the Śaivas.[37] On the one hand there is the path of purity of the Brahman householder who tries to minimize his karma through ritual acts and the minimizing of his contact with impurity, while on the other is the Tantric path of impurity whose followers attempt to destroy karma, through embracing that which is ritually polluting and by shedding inhibition.

Going beyond karma means going beyond the body; that is, transcending or 'destroying' the body made of *māyā*, transcending the condition of the Sakala, and establishing a divine body of Śakti. Even so, it is possible to be liberated while yet within the body (i.e. become a *jīvanmukta*), though such a being must have eradicated his *sañcita*karma and only possess *prārabdha* which would enable him to retain a particular human body.

Ksemarāja uses technical terminology in the above quoted passage in saying that experiences such as happiness arise from the 'fundamental conceptions' (*pratyaya*-s). These *pratyaya*-s refer to part of the structure of the subtle body. To make sense of this I shall here explain in some detail the structure of this subtle body as found in the texts and its relation to higher shared realities or collective bodies, and to the gross individual body. This will show how the pratyayas give rise to embodied experience in the lower worlds.

(4) The Structure of the Body

Not only do Ksemarāja and other Śaiva sources refer to the gross and subtle bodies, but also to a supreme (para) or causal (kārana) body. This supreme body is causal in the sense that it is the cause of the subtle and gross bodies. Ksemarāja in the SSV defines the 'body' as comprising the gross (sthūla), subtle (sūksma) and supreme (para) bodies which he equates with the gross elements (mahābhūta-s), the 'city of eight' (puryastaka) and 'up to the level of samanā'.[38] Here Ksemarāja identifies the body with the cosmical hierarchy, equating the gross and subtle bodies with the tattvas below prakrti and the supreme body with the nine levels of sound (nāda) which correspond to the pure tattvas. The term samanā refers to the level of sound equated with the Śiva-tattva, while beyond samanā is unmanā, identified with the transcendent (viśvottirna) Paramaśiva, the essential cosmic body beyond all manifestation.[39] In Ksemarāja's scheme, if I have interpreted it correctly, there would seem to be a gap between the supreme body corresponding to the pure tattva-s and the subtle body beginning with buddhi, although other definitions include the coverings (kañcuka) as part of the subtle body.[40] But what is clear, is that the supreme body, from which the subtle body emerges and into which it is contracted, refers to the higher shared realties of the pure course; the subtle body emerges from this as the lower tattvas emerge from the higher. The following structure can therefore be seen:

essential cosmic body	37th tattva = unmanā
supreme body (paraśarīra)	pure course: Śiva (= samanā) to Śuddhavidyā
subtle body (sūksmaśarīra)	impure course: antahkarana to tanmātras
gross body (sthūlaśarīra)	bhūtas

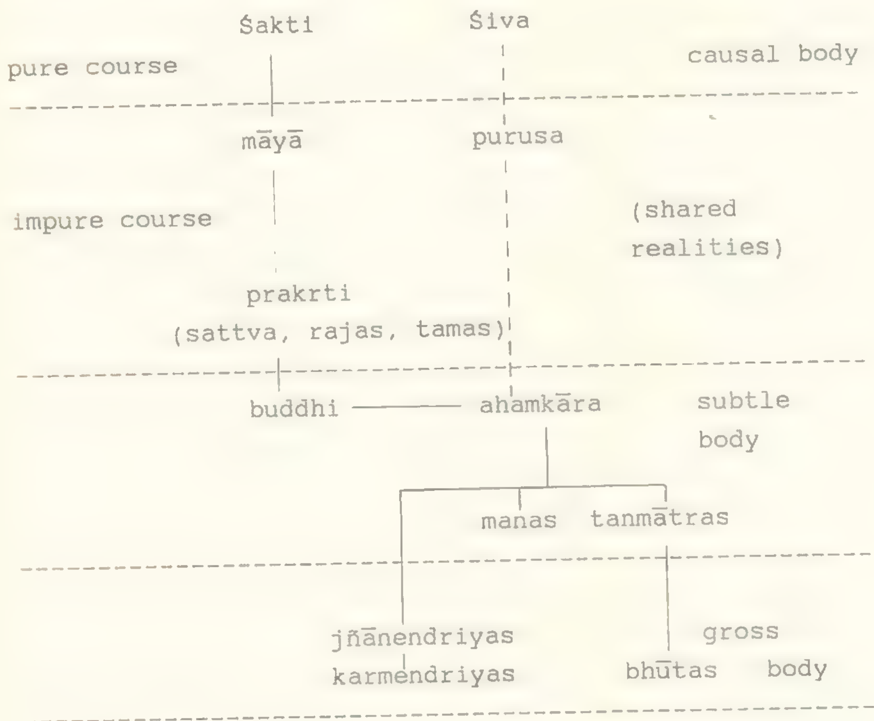
The subtle body, as the name puryastaka - 'city of eight' - implies, is said to be composed of eight tattvas, namely the three tattvas of the 'inner instrument' (antahkarana) and the five subtle elements (tanmātra-s). The 'inner instrument' comprises buddhi, ahamkāra and manas, while the five subtle elements (tanmātra-s) comprise sound (śabda), touch (sparśa), form/colour (rūpa), taste (rasa) and smell (gandha).[41] Abhinavagupta, however, offers an alternative system of classification relating the puryastaka to subtle breath (prāna)[42] and other systems are also found in the texts (see note 40).

This list needs some explanation. I think it firstly important to point out that the constituents of the subtle body function also within the gross body; we discriminate (the function of buddhi), have inner perceptions or thoughts (the function of manas), have a sense of distinct ego (the function of ahamkāra) and so on. But secondly it is important to realize that these are regarded as more subtle factors existing within, and separable from, a gross, physical body. Let us take the last constituents first. These tanmātras are in fact the objects of the five sense faculties (karmendrīya-s) of the gross individual body, namely

the eye (caksus), ear (śrotra), nose (ghona), tongue (rasanā) and skin (tvāc). Their inclusion as the constituents of the subtle body is not obvious, except in that the objects of the gross sense faculties are subtle in comparison to those faculties. Taste is arguably more subtle than the physical organ of its perception, similarly sound is more subtle than the ear and so on. The thinking behind this is that once the physical senses of the gross body are removed, the subtle body is left with the subtle objects of those senses. Indeed, they can be seen as the constituents of the subtle body in so far as it has form (rūpa), which is a sound-form (śabda), and it has sensation (sparśa), taste (rasa) and smell (gandha), otherwise it would not be able to feel the pleasure of heaven or the pains of hell depending upon its karma.

I have shown that the cosmical hierarchy contains various transition points from one sphere to another, the most important of which is the māyā-tattva. The next critical transition point below māyā is prakrti, from which emerges buddhi, ahamkāra, manas and the lower tattvas. The individual subtle body comes into existence only at this level and is made up of manifestations which arise here. (see fig. below). As the subtle body is derived from higher collective bodies, so the individual gross body is derived from the subtle; the subtle is, as it were, a blueprint for the gross in that it contains the karmic seeds which determine the kind and experience of the gross body. In the PTV Abhinavagupta says that the lower tattvas are dependent upon the higher: the five gross elements cannot exist without the tanmātras, which cannot exist without the inner instrument and so on, back to purusa and ultimately to Bhairava.[43] I use mainly the MG which

accords with the Sānkhya-kārikās in the following account; an account which seems to be ratified by the Trika (indeed Abhinavagupta quotes the Sānkhya-kārikās[44]). The following diagram gives a general picture of the evolution of particular embodiment which I shall explain.



This diagram shows that the subtle and gross bodies are derived from higher layers of the cosmos and that the limited experient (paśu) of these bodies is a reflection of particularized consciousness as puruṣa, which in turn is a reflection of the I-ness of Śiva. The subtle body is itself a reflection and the result

of higher shared realities and it in turn gives rise to the gross individual body. Both Ksemarāja in the PH and Maheśvarānanda in the MM, say that the śaktis of cognition (ñāna), action (kriyā) and māyā become the gunas sattva, rajas and tamas, the qualities of prakrti.[45] But regardless of textual variants, the general principle is the same. Namely, the collective body of the māyā-tattva, itself derived from Śakti, generates the collective body of the prakrti-tattva, which in turn gives rise to the subtle and gross body. Both these bodies are therefore the result of, and are made of, māyā (prakrti being one of its transformations) and the result of karma, which determines particular location and quality of the embodied experience.

Buddhi is the first structure of the subtle body. I shall leave the term untranslated, although it is usually rendered as 'intellect', though Periera uses 'instinct'[46] and Larson locates its nearest semantic equivalent in the West as the 'unconscious'.[47] Although these last two ideas convey buddhi as a form of mind which is beyond individual consciousness, and indeed which determines that consciousness (as is implied by 'instinct' and 'unconscious'), they are nevertheless inadequate, for they do not convey the meaning of 'higher mind' which buddhi implies. That is, buddhi has both a psychological designation as the faculty of discrimination, and a cosmological one as a layer of the cosmos beyond the particular individual,[48] which nevertheless exists within each individual.

Within the buddhi are contained two structures, namely the 'dispositions' (bhāva-s) and the 'fundamental conceptions' (pratyaya-s) which determine perception at this lower level of manifestation. They

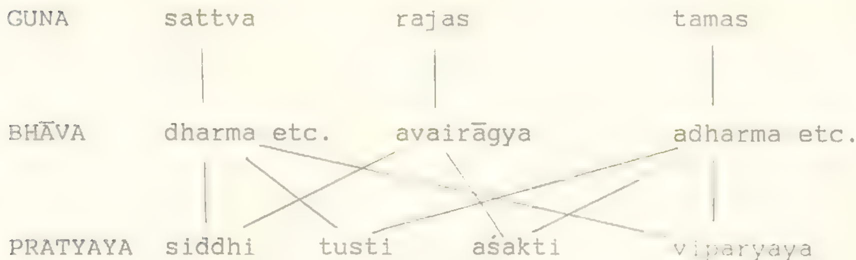
are, as it were, a priori structures or categories which classify or discriminate a being's perceptual field. There are eight dispositions listed within the buddhi, namely righteousness or duty (dharma), cognition (jñāna), dispassion (vairāgya), majesty (aiśvarya) and their opposites, adharma, ajñāna, avairāgya, and anaiśvarya. These are further associated with the three qualities of prakrti, namely sattva, the 'white' quality of lightness (containing the first four positive dispositions), rajas, the 'red' quality of passion (containing avairāgya) and tamas, the 'black' quality of darkness and inertia (containing the remaining three).[49] Part of the above diagram thus becomes more complex:

	GUNA		
PRAKRTI	sattva	rajas	tamas
BUDDHI	1.dharma 2.jñāna 3.vairāgya 4.aiśvarya	7.avairagya	5.adharma 6.ajñāna 8.anaiśvarya
	BHĀVA		

This shows two things. Firstly that the subtlely embodied being has the possibility for perceiving his world through a passionate or rājasic disposition, or through an inert disposition, which will mean his perception lacks the qualities of righteousness, majesty and clear cognition. Such a being is trapped in

lower worlds and, as Ksemarāja says, is subdued (paravaśa). Secondly, it shows that the subtle body contains the possibility of transformation to higher levels through perceiving its world through the quality of lightness, which means through the dispositions of righteousness or duty, correct cognition, dispassion and majesty. What is implied here is that ethics, embedded in the concept of duty dharma), is a higher form of perception, more conducive to rising through the cosmical hierarchy, than unrighteousness (adharma) which has a 'downward' tendency.

We can now explain the pratyayas. They, like the bhāvas, are contained within the buddhi and like them, are dispositions or qualities, which I have called fundamental conceptions, determining the quality of embodiment; whether it has a quality of power or perfection (siddhi), contentment (tusti), powerlessness (aśakti) or error (viparyaya). If the fundamental conception of sattva is active, then the embodied being has the potential for perceiving higher tattvas and eventually attain liberation.[50] These dispositions are, as it were, at a lower level than the bhāvas which are considered their material cause.[51] Adding these to our diagram the following picture therefore emerges:



When Ksemarāja says that experience (bhoga) of happiness etc. arises from the fundamental dispositions, he means that the perception of the embodied being (both in the subtle and gross bodies) is determined by these innate categories. Furthermore, he also says that due to the subtle body manifold karmic traces (vāsanā-s) are awakened and that being is reborn again and again. These karmic residues are embedded in the buddhi, he says, and are manifested as the subtle and gross body and its world of experience, though of course the power of karma, the kārma-mala, which is the source of any individual karma, goes back to the māyā-tattva

Of the remaining constituents of the subtle body, ahamkāra is the ego or limited, particular sense of I-ness, which creates in the experient the illusion that it is the central focus of the cosmos. Ahamkāra locks consciousness into a particular perspective which it is hard to transcend,[52] while manas apprehends thoughts and inner experiences such as dreams.[53] Thus ahamkāra is a reflection of consciousness which is particularized by the five coverings (kañcuka-s) below the māyā-tattva and called the purusa, which itself is a reflection of the pure I-consciousness of Śiva. This parallels the way in which prakrti is a reflection of māyā, which in turn is a reflection of Śakti.

The particular atom (anu) of consciousness, the bound experient, transmigrates from body to body in the subtle body. This subtle body animates the gross body which, in terms of the tattvas, is made up of the five gross elements - namely space (ākāśa), air (vayu), fire (tejas), water (ap) and earth (prthivī). At this most coagulated level of the cosmos the bound experient transacts with a world through the gross body and its

senses (<u>jñānendriya</u>-s), and acts upon the world by means of its faculties of action (<u>karmendriya</u>-s) (ie. hands, feet, larynx/voice, organ of generation, anus). Through acting on the world by means of the karmendriyas the experient creates and acts out the results of <u>vāsanā</u>-s, which he experiences by means of the senses. All experience of limited beings in the lower worlds of the prthivī-tattva, such as the human world (<u>manusabhuvana</u>), is constrained by higher shared realities. Both the world - the object (<u>visaya</u>) of cognition - and the body are made of māyā and further constrained by the kārma-mala.

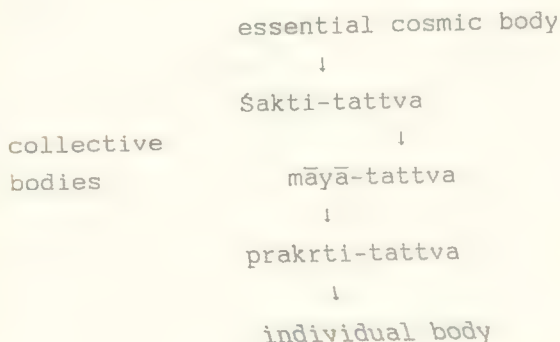
These gross senses, says Ksemarāja, are animated or opened out (<u>vijrmbhati</u>) by higher powers called the Lords of the senses (<u>karaneśvara</u>-s) or goddesses of the circle of the senses (<u>karaneśvarīcakra</u>) whose essence is consciousness (<u>samvidsāra</u>) and who therefore derive their power from the essential cosmic body or body of consciousness.[54] Although Ksemarāja does not specifically locate these deities in the cosmical hierarchy, it is clear that each of the senses has its sphere or range of perception which is made available or disclosed through these higher powers. These deities are also known as the Goddesses of the senses (<u>indrīyadevī</u>-s). The goddess or animating principle of the faculty of sight (<u>caksus</u>) discloses, for example, the world of form and colour (<u>rūpa</u>), or the goddess of the faculty of touch (<u>sparśa</u>) discloses the world of touch, or, in a different terminology, the goddess whose body is touch discloses the object of touch and so on. Indeed, as I will show, this has soteriological significance.

Although the senses keep a being attached and therefore bound to samsāra, because they are derived

from higher powers, they can also be used to transcend the physical world of sense and ultimately gain access to the essential cosmic body. This is to recognize the non-distinction of the essential cosmic body from manifestation. Thus in the secret Kula liturgy (see ch 8) it could be said that the goddess of the faculty of touch discloses a sexual world, partly through the organ of generation (upastha), which becomes transformed into a divine world or higher shared reality.

(5) **Homology or Cosmical Recapitulation**

We have seen that the subtle and gross bodies are a consequence of the cosmical hierarchy, and are coagulated, particularized and limited expressions of the body of consciousness. We have seen how lower levels of the cosmos reflect and inversely reiterate higher levels. Similarly the body reflects and contains the totality of the cosmos with the essential cosmic body at its core. The body is both the consequence of and contains the cosmical hierarchy and body of consciousness. The following pattern emerges:



In one sense the individual body is the inversion of the essential cosmic body. The essential cosmic body is limitless - omniscient, omnipotent and omnipresent - and made of consciousness (vijñānadeha), while the individual body is limited - ignorant, powerless, and particularized - and made of māyā. The body is the inverse of the essential cosmic body, being furthest removed from it in the cosmical hierarchy. Yet although it is the furthest removed from the body of consciousness, the individual body is also regarded as its fullest expression and a human body is necessary for liberation (see chs. 7 and 8). The homology between the individual and cosmic bodies is therefore a different expression of cosmical recapitulation.[55]

Ksemarāja says that the cosmos is manifold due to the differentiation of subject (grāhaka) and object (grāhya), but these subjects and objects still correspond (anurūpa).[56] This term anurūpa implies firstly that the embodied subject experiences an appropriate world, and secondly that the experient corresponds to the object of his experience (and potential worlds of experience). Homology is another name for hierarchical recapitulation. This is shown in two models of homology found among the Trika Śaivas, firstly, what might be called the 'vertical axis model' in which the the cosmical hierarchy is recapitulated in the vertical axis of the body, secondly what might be called the 'central locus model' in which the essential cosmic body, the centre or heart of the manifest cosmic body, is located within the heart of the individual body. Both these models are found in yogic and liturgical contexts of the Trika: the first in which the essential cosmic body is visualized as being located at or above the crown of the head, with the

manifest cosmic body beneath it, the second in which the essential cosmic body is in the heart with the manifest cosmic body around it. I shall give examples of these.

(i) The vertical axis model. It must be remembered that the context of these homologies is provided by the visualizations of yogic and liturgical practices and the idea of these correspondences must be seen in that light. (Such religious practice will be examined in chs.7-8.) Homology occurs within a system of soteriology or process of transformation. More specifically, homologies have meaning in the context of visualization in yogic and liturgical practices intended to change the practitioner's perception of himself as individual, disconnected with higher levels. It is in such a context that two forms of the vertical axis model are found in the texts; on the one hand a homology in which the lowest layer of the cosmos is located at the lowest bodily extremity, namely the feet, while the highest is located at or above the crown of the head. The other in which the lowest layer of the cosmos is located at the base of the torso. This variation is explained by different levels of practice the former gross, the latter subtle, but the principle is the same, namely that the cosmical hierarchy corresponds directly to the body; the levels of the cosmos are arranged according to their degree of purity along its vertical axis. The upper part of the body represents the most refined and subtle levels of the cosmos, while the lower part represents the grosser, more coagulated levels.

For example, both kinds of vertical axis homology occur in the NT in the context of the meditation of Mrtyunjit, a form of Śiva.[57] Although this chapter of

the text is called the 'subtle' meditation, nevertheless two kinds of visualization are described which, according to Ksemarāja's commentary, are subtle and gross, corresponding to the teachings of the Kaula and what he calls 'Tantric' traditions respectively (see ch.8). The gross meditation involves the raising of Kālāgni, the fire of time, from the foot - the lowest extremity of the body - to Mrtyunjit at the crown of the head, while the subtle meditation involves the piercing of six centres (ādhāra) and twelve 'knots' (granthi), located along the vertical axis of the subtle individual body with the 'needle of mantra'. These centres and knots are visualized as being along the central channel (susumnānādī) which, for the purposes of visualization, traverses the subtle body, connecting the lowest level at the base of the torso, with the highest at the crown of the head. Through the visualization of these centres the body is homologized with the cosmical hierarchy in order that the cut-off, individual can realize his identity with the universe and its non-distinct cause; with the manifest and essential cosmic bodies.

(ii) The central locus model. In contrast, the central locus model locates the essential cosmic body in the heart. Though transcendent, Paramaśiva yet dwells hidden within the heart (hrt): as the heart is the centre of the body, so the essential cosmic body is the heart of the manifest cosmic body. The 'Hymn to the Circle of Deities Situated in the Body' (Dehasthadevatācakrastotra) attributed to Abhinavagupta[58] - see Appendix 2 - is an excellent example of this.

This hymn shows us a number of things. Firstly that the essential cosmic body comprising the union of

Śiva and Śakti is contained within the heart, secondly that the individual body contains the manifest cosmic body within it, and thirdly that the individual body is a consequence of manifestation, showing that homology is in fact cosmical recapitulation.

This hymn presents the cosmos as an eight petalled lotus upon whose petals are the eight 'mothers' (mātṛkā-s) or śaktis. These mothers surround Śiva and Śakti in the form of Ānandabhairava, who is made of consciousness (cinmaya), and Ānandabhairavī in the calyx which thus represents the essential cosmic body. This lotus representing the cosmos and its essence, is contained within the body's heart. Furthermore, each of the goddesses is homologized with one of the constituents of the subtle body, and offers these constituents to Ānandabhairava and Ānandabhairavī.

In this hymn we find a number of conceptual overlays. On the one hand, the heart of the individual body is homologized with the lotus of the essential and manifest cosmic bodies, while on the other the individual body itself is homologized with the manifest and essential cosmic bodies; the heart of the individual body here corresponding to the heart of the manifest cosmic body which is, in fact, the essential cosmic body. There is, then, an equation between cosmic bodies and the individual body, all encapsulated in the symbol of the lotus which is also the heart.

These mothers called the goddesses of the senses (indriyadevī-s) venerate Bhairava, 'perpetually offering him the pleasures (bhoga) of their own bodies/spheres (visaya)'.[59] Note the use of the term visaya which has the double implication of both range or sphere of the body's perception and body itself. Indeed, the eight mothers in offering Bhairava their

own bodies are offering him the totality of the collective bodies in the universe. It might be said that the manifest cosmic body offers itself to the essential cosmic body with which it is ultimately identical. All of this occurs within the individual body. The mothers are each identified with one of the eight principles which comprise the subtle body, Brahmānī, identified with buddhi, offers flowers of certainty (niścaya), Śambhāvī, identified with ahamkāra offers flowers of conceit (abhimāna), Kumārī, equated with manas, offers thought construction (vikalpa), while the remaining goddesses are identified with the objects of the senses (the subtle objects or tanmātras) and the faculties of sense. For example, Indrānī, whose body is sight (drktanu), offers flowers of form (rūpa.[60]

The body is thereby made to correspond to the cosmic bodies through the correspondence of the mothers with the senses and their objects. This is to say, that the structure of the body recapitulates the structure of the manifest cosmic body. This point is found throughout Tantric literature. Abhinavagupta himself reiterates it in various ways. For example, in the PTV he says that the heart is the essence of the body and is identified with pure consciousness.[61]

I have shown how higher, 'vertical' shared realities determine both the location, type and structure of the body, and how it reflects and recapitulates the cosmos in two forms or models of homology. For the Trika Śaiva, the body is a consequence of cosmology, pointing to and sharing in that structure, and in this sense is a symbol of the essential and manifest cosmic bodies, pointing to and sharing in their reality. The body is the most

complete instance of this, although all other forms could be said to be symbols in the sense that they all reflect the cosmic totality. The shared realities of the universe are thought to be solidified or 'embodied' in certain symbolic forms. These forms are determined by the tradition of which they are a part and allow access to that tradition and the hierarchical cosmos beyond. In the next chapter I shall examine the idea of symbolic forms and show how the body, which for the Trika is constrained by cosmology, is also constrained by the 'horizontal' shared reality of the tradition.

C H A P T E R S I X

T H E B O D Y O F T R A D I T I O N

(1) The Body of the Trika Tradition

For the monistic Śaivas, the totality of the cosmos and its source are reflected at each level of it, particularly in the human body. We have seen how the body is thought to be both a consequence of, and homologous with, the essential and manifest cosmic bodies of Śaiva cosmology. I here intend to show firstly that the 'body' of the Trika religion is thought to be derived from higher levels, collective bodies or shared realities, and that various lines of transmission ensure the tradition's continuity. Secondly I wish to demonstrate the structure of this tradition and how it is a soteriological system, distinct from Vedic orthodoxy, aimed at the transformation of its initiates through the agency of symbolic forms. These symbolic forms are expressions of higher realities or even the highest reality of Paramaśiva.

The Trika is a 'revealed' religion or system of liturgy, claiming its teachings are divine and for the benefit of the world. This revelation embodied in the

Trika's authoritative texts such as the MVT, is transmitted through subsequent stages of the tradition's development by three means: (a) through a tradition of textual commentary and exegesis, accompanied by (b) independent works expressing a systematic metaphysics - namely the metaphysical systems of the Pratyabhijñā and Spanda - and (c) through a lineage of teachers, the guru-paramparā or santāna (the 'current'). These transmitted teachings have three main concerns, namely (i) doctrine or theology, (ii) a system of values and, perhaps most importantly, (iii) systems of soteriology which lead to the Trika Śaiva's goal of recognition of his identity with pure consciousness, or 'possession' (samāveśa) of Paramaśiva. Although these themes are dealt with throughout the book, in this chapter we shall examine the origin and structure of monistic Śaiva religion and then show the place of doctrine, value, and soteriology in that context. We will then be in a position to see how symbolic forms, such as the guru within a santāna, are thought to be transformative in the Trika systems of soteriology. The Trika techniques of transformation will be examined in detail in chapters 7 and 8, where it will be shown how the Trika regards itself primarily as a system of soteriology intending towards its theologically defined goal.

The Development of the Tradition

The Trika sees its origin in the revelation of Paramaśiva, the body of consciousness, through various intermediaries to the human world. For example, the MVT, the root Text of the Trika representing the first

phase of the tradition's development, declares itself to be derived from the top of the cosmical hierarchy, from the 'mouth of the supreme Lord' (parameśamukha).[1] Similarly, with the Spanda tradition Ksemarāja declares that Vasugupta found the SS inscribed upon a stone on the Mahādeva mountain after Śiva, in order that the secret teaching (rahasyasampradāya) should nor be lost to the world,[2] poured his grace (śaktipāta) upon him and revealed its whereabouts in a dream. Indeed, before this revelation, Vasugupta is said to have received a system of true teachings (satsampradāya) from numerous yoginīs and siddhas as a result of which his heart was made pure (pavitritahrdayah).[3] If we take 'yoginī' to mean a female deity rather than a human woman, it is clear that these teachings are thought to be derived from a higher source.

The tradition sees itself as coming from the body of consciousness - the Supreme Lord Paramaśiva - and also from higher shared realities - represented by the yoginīs and lineages of siddhas. It might be said that Vasugupta enters the sphere of the goddesses and the siddhas and so the teachings are an extension of this sphere. By entering the Spanda or Trika systems, the initiate is entering a shared reality which, being an expression of a higher power, gives access to that power. This idea will be developed presently.

Sanderson has shown that three major phases of development can be discerned in the Trika,[4] phase 1 represented by the texts the Siddhayogīśvarīmata, the Tantrasadbhāva-tantra and the MVT (c.800 C.E.), phase 2 by the Trikasadbhāva, the Trikahrdaya and the Devyāyāmala-tantra, and phase 3 by Abhinavagupta, particularly his TA, Mālinīvijaya-vārtika and the Parātrimśikā-vivarana. Within this scheme I would like

to include the metaphysical systems of the Spanda whose origins can be located in Vasugupta's SS and Kallata's (or Vasugupta's) SK (c.850-900 C.E.) and the Pratyabhijñā, originating with Somānanda (c.900-950 C.E.) and his SD. Complicating this scheme further, we have the considerable influence of the Kālī worshipping Krama and Kula traditions upon Trika 2 and 3 and upon the Spanda tradition to the extent that, as Sanderson has clearly demonstrated in his publications, the Krama Kālī cult is located at the esoteric heart of later Trika doctrine and liturgy. The historical account of the development of these traditions is here derived largely from Sanderson's work.

It can be seen that Abhinavagupta (c.975-1025 C.E.) and his student Ksemarāja (c.1000-1050 C.E.), represent a synthesis of the various strands within the Trika, inheriting traditions which are reflected in different texts. For example, Abhinavagupta is a Trika teacher who wrote commentaries on and summaries of that tradition; he is within the Pratyabhijñā tradition - his grandteacher was Utpaladeva whose teacher was Somānanda; and he was also initiated by Jñānanetranātha into the Krama.[5] His student Ksemarāja inherits the traditions of his teacher as well as incorporating, even more than Abhinavagupta, the Spanda current within his Śaivism and writing a commentary on the Svacchanda-tantra, thereby interpreting the popular Śaiva cult of Svacchanda, dominant in the Kashmir valley, in the light of his non-dual Śaivism.[6]

This development of the tradition shows that different terminologies are incorporated into the Trika. Some of these are more Śakti oriented, some more Śiva oriented, although, as Goudriaan and Gupta point out, the tendency towards Śāktism in Śaiva texts

'renders it difficult to draw a line between Śaiva and Śākta literature'.[7] Nevertheless, it is possible to locate terminologies more specifically within the tradition as Sanderson demonstrates. For example, the Krama influence on the Trika in the doctrine of the twelve Kālīs of the nameless wheel, is what I have called Śakti emanation language, expressing the idea of the cosmos as a projection of the goddess Kālasamkārsinī. This Krama-informed Śakti language is at the heart of Trika liturgy and is projected back by Abhinavagupta, as Sanderson has shown, onto the earlier Trika texts such as the MVT.[8]

By way of contrast, Krama ideas are absent from the MVT itself which uses Śiva terminology for the essential cosmic body. For example, the highest source from which the text declares it has originated is the mouth of the Supreme Lord (*parameśamukha*) to whom the goddess Umā bows down.[9] Nevertheless the text also uses the Śakti terminology of the three goddesses Parā, Parāparā and Aparā (see ch. 8). Again, the Pratyabhijñā tradition uses Śiva language for the essential cosmic body and either Śakti or Śiva language for the manifest cosmic body, ultimately there being no difference between them in Pratyabhijñā metaphysics.[10]

Trika Doctrine

The theological articulation of the Trika is provided by the Pratyabhijñā and Spanda exegetes and concerns the ideas we have been speaking of, namely a monistic ontology that everything is identical with, or an emanation of, pure consciousness (*caitanya*, *samvit*), that the essential and manifest cosmic bodies are one;

a monistic epistemology which maintains that object, means, and subject of cognition are ultimately not distinct (that is, it reduces epistemology to ontology); and a hierarchical cosmology in which, as we have seen, lower levels are coagulations of and reflect the higher. Ultimately, of course, these distinctions are unreal; the absolute Śiva, the cosmos as Śakti and the individual (anu) which results from it, are identical.

Value and Cultural Orientation

The Trika incorporation of the Krama based Kālī doctrines and Kula liturgy and its adaptation to the tastes of the more orthodox (i.e. adhering to the varnāśrāmadharma) Śaiva householder, is again reflected in the value system. On the one hand, the Trika reject orthodox norms and inhibition, transgressing sexual prohibition in its secret Kaula ritual, saying that Trika initiation eradicates caste,[11] and that Tantric revealed texts, Āgama, are superior to Śruti, i.e. the vedas.[12] Yet on the other hand, as Sanderson has shown (1988), there is an adaptation of Trika teachings to the Śaiva householder's life by concealing the religion's sectarian origins in the cremation grounds, and so creating a broader base for the growth of Trika ideas and practices. As Sanderson notes, Abhinavagupta can say that one can be 'internally a Kaula, externally a Śaiva, while remaining Vedic in one's social practice'.[13]

There is a tension between the orthoprax vedic and heteroprax tantric traditions. The religious goal of the former being purity through correct ritual and

dharma, the latter being all powerfulness through tantric liturgy and yoga; the former emphasizing controlled restriction, the latter unrestricted expansion. Of these two positions Sanderson writes:

> At one extreme are those who seek omnipotence and at the other those who seek depersonalized purity. The former are impure in the eyes of the latter and the latter impotent in the eyes of the former. The former seek unlimited power through a visionary art of impurity, while the latter seek to realize through the path of purity an essential unmotivatedness which culminates, in the most uncompromising form of their doctrine, in the liberating realization that they have done and will do nothing, that the power of action is an illusion. The absolute of the impure is absolute Power; that of the pure is inert Being.[14]

The Trika tradition as it stands in its third phase of development, undoubtedly stems from the tantric world of power, yet makes moves towards the vedic world of purity. The position of the late Trika is thus quite complex and can be seen in an almost mediating position between the 'hard' tantric traditions of the cremation ground[15] and the orthodox vedic tradition of adherence to caste duty and maintenance of ritual purity. Even so, it never really moves too far from its hard tantric roots. The Trika can be seen as presenting doctrines originating in the cremation grounds - such as the doctrine of the twelve Kālīs - to a wider, more orthodox community, and clothing these doctrines in a different terminology; that is, moving away from the more sect-specific Śakti

language of the Kaula and Krama cults towards the more universal Śaiva language of the Pratyabhijñā. Thus, Kālasamkārsinī, the Krama deity, is equated with the pure consciousness of the universalizing Pratyabhijñā. This has been clearly demonstrated by Sanderson.

The tension between on the one hand the vedic tradition which in Kashmir takes the form of Mīmāmsā ritualism and the popular cult of Svacchandabhairava overlayed with orthodox Śaivasiddhānta theology,[16] and on the other the tantric tradition of the cremation grounds which finds its philosophical articulation in the Trika, at one level is a tension between world affirmation and world renunciation. Yet such a picture is perhaps oversimplified and the tension is rather between different shared realities of traditions as I hope to explain.

According to Dumont, the Hindu renouncer is one who stresses his individuality, who asserts his individuality against the collective body of the social order, as opposed to the man-in-the-world who subjugates himself to the collective social order.[17] The renouncer decides to transcend the collective body of society and by renouncing asserts his individuality; 'in leaving the world man is invested with an individuality - he is alone'.[18] On the other hand the person within society, within the boundary of class and caste, adheres to the varnadharma, his existence is defined purely in terms of his position within social transactions. Dumont writes: 'on the level of life in the world the individual <u>is</u> not', which means that persons are defined only in terms of their place in the set of social relations. He goes on '...they exist empirically but have no reality in thought, no being'.[19] The renouncer asserts his identity and

individuality over and against a social matrix; he is attempting to dismantle or deconstruct his social self in order to find his true self. This is expressed as a tension between dharma and moksa.

However, Dumont's account is somewhat oversimplified. The orthodox renouncer, although going beyond caste restrictions, is still within a social matrix, and even though he renounces, he does not become individual, rather he gains a different social identity and probably joins a different social body, i.e. a religious order of some sort. A more sophisticated account of Hindu society comes from Marriott who argues, contra Dumont, that one cannot speak of <u>in</u>dividuals in the context of Hindu society, but only of <u>di</u>viduals,[20] by which he means that the boundaries of persons are constantly being transgressed. Persons, in this context, comprise what he calls 'coded-substance', meaning constraint and that which is constrained, form and content. For example, he cites consciousness (<u>nāma</u>) and body (<u>rūpa</u>), or <u>dharma</u> and body (<u>śarīra</u>) (in the sense that the human body is socially/religiously controlled - see ch.7).

Substance is necessarily coded and constantly transacts with other coded substance in a hierarchy of transactional conditions ranging from the subtle (<u>sūksmau</u>) to the gross (<u>sthūla</u>), the higher and less tangible to the lower and more tangible. For example, knowledge is subtler coded-substance than money.[21]

A more complex picture than Dumont's is therefore presented. Rather than a simple distinction between renouncer and man-in-the-world, we have varying levels of the transaction of coded-substance.[22] The Ksatriya householder, according to Marriott, maximizes his transactions, which I take to mean tries to fulfil his

obligations of duty (dharma), profit (artha), and experiencing pleasure (kāma), though this is done within the strictures of prescribed behaviour (purity rules, commensality etc.). The renouncer, on the other hand, tries to minimize his transactions in the social field. He is actually no more individual than the householder, only his field of transaction has shifted and he tries to perfect his substance-code so that it does not flow out into the world, but is contained and confined by his yoga and asceticism.

The renouncer thus exemplifies what might be called a 'retentive' model of a person, in that his ideal is to become complete or whole (e.g. in the isolation of kaivalya). The householder on the other hand exemplifies an 'extentive' model in that there is constant transaction and flowing out of his coded-substance. His ideal is to maximize transactions and to achieve the goals of dharma, artha and kāma. The orthodox Brahman in some ways stands between these in giving more than he receives (he can make transactions between gross and subtle coded-substances). This is in contrast to the renouncer who receives more than he gives, so his transactions are 'asymmetrical': he does not receive coded-substance equal to what he gives, unlike the Ksatriya householder whose transactions are symmetrical.

The fairly clear picture Marriott paints of the orthodox vedic tradition becomes more complex in the context of Tantra. The tantric cremation ground dweller might be regarded as a world-renouncer, yet is a renouncer in a different sense. The tantric renouncer, such as the terrible figure of the Śaiva Kāpālika smeared with cremation ground ash and adorned with human bones,[23] is not retentive. Although outside

orthodox society, perhaps dwelling in a cremation ground, he does not wish to become complete or whole through containing his substance-code. Rather he emphasizes his de-individualization (i.e. the deconstruction of the orthodox, socially constructed self) through transacting with polluting forces and substances of the body, with death and sexuality, and inviting the possession of supernatural beings (such as the mātrkās and yoginīs). In this way he hopes to realize his dream of depersonalized spiritual power.[24]

The rejection of vedic orthodoxy by the tantric renouncer is the acceptance of a different shared reality: that of the tantric cremation ground tradition, and far from an assertion of individuality, is a means of eradicating it (indeed it is regarded as a pollution, the āṇava-mala). The tension is not so much between renouncer and man-in-the-world, but rather between two different shared realities. The shared reality of vedic orthopraxy against the shared reality of tantric heteropraxy; the former advocating strictly maintained boundaries between purity and pollution, the latter advocating power through transgressing those boundaries. These two models reflect respective conceptions of the absolute; on the one hand the absolute as self-contained, pure, non-dependent upon anything, on the other, the absolute as all-pervading, spread throughout the cosmos and embracing both the pure and the impure.

The shared reality of the Trika tradition has its origin in the visionary tantric traditions of the cremation ground, but gradually sheds these sectarian associations makings its metaphysics, its terminology and its practice more accessible to a wider, predominantly householder Śaiva Brahman audience. While

maintaining that the initiate can follow the life of a householder, it also says that liberation is possible, which it sees in terms of recognizing one's identity with the body of consciousness. This recognition is immersion in, or being possessed by, Śiva (samāveśa), which is to become omnipotent and omniscient. Such a liberation is also conceived as the realization of the expansion and imploding of consciousness into itself in the form of the twelve Kālīs pulsating from Kālasamkārsinī, and so maintaining a strong link with its Krama roots.

Systems of Soteriology

What this shows is that on the one hand, as Sanderson demonstrates, Trika 3 moves away from its sect-specific and ultimately cremation ground tradition, towards a more universal religion of Śaiva monism, more acceptable to the Śaiva Brahman householder and more ready to absorb the dualism of the Śaivasiddhānta. Yet on the other hand it has Kālī and the terminology of the cremation ground tradition embedded within it. This bifurcation is expressed in Trika soteriology which contains two liturgical systems, namely the kula-prakriyā and the tantra-prakriyā, the former being an esoteric tradition or understanding (rahasyāmnāya/ rahsyadrsti), the Trika's private face, the latter being the practice performed by any Trika Śaiva, the religion's public face. Each of these contain their own symbolic forms of transformation. Alongside these patterns of liturgy, which take precedence in the Trika, there are various yoga practices called the upāya-s, many of which are

not specific to the Trika alone, but are recognized techniques of consciousness transformation in other Indian traditions. Of central importance in these systems are symbolic forms, which are regarded as expressions of higher realities and are therefore ways of accessing those higher levels.

(2) The Universe of Symbolic Forms

Shared realities, which at the higher levels are deities, are expressed in symbolic forms. By symbolic form I mean a structure disclosed at one level of the cosmos which is a projection of and participates in a higher reality. Certain forms expressed at one level embody or reflect the qualities of a higher level from which they are derived. There is an order of meaning disclosed by symbolic forms which reflects the order of the cosmos. In one sense, all forms are symbolic in so far as they are the consequence of and share in the omnipresent reality of the body of consciousness, but in a different sense symbolic forms reflect the cosmical hierarchy and so some are more central to the Trika tradition, by which I mean more transformative, than others.

The Trika concept of 'symbol' has a western semantic equivalent in this expression 'symbolic form'. My use of this term, borrowed from Cassirer, is not disconnected with his in so far as for him: (i) symbolic forms are grounded in the activity of consciousness, (ii) they lead to a determinate order of meaning, (iii) what can be known depends upon the symbols consciousness creates, and (iv) any perceptive act is 'symbolically pregnant', by which he means

interwoven with or related to a 'total meaning'.[25] In other words, and the Trika authors would agree, consciousness is transformable through symbolic forms which reveal a determinate order of meaning and open levels of reality which would otherwise be closed.

Furthermore, every perception, and therefore every form, is potentially transformative. Where the Trika authors would differ from Cassirer is in what that determinate order of meaning is, and in their conception of consciousness which is far wider. The Trika understanding is also, as Muller-Ortega has observed, close to Eliade's. As Muller-Ortega notes, this is hardly surprising given Eliade's interests in India and the influence of tantric traditions upon his work.[26]

A symbolic form is an expression at one level which discloses a higher level, revealing a structure of reality not immediately apparent. For the Trika higher realities, by which I mean the shared realities of the universe, reveal themselves in symbolic forms and are therefore channels of communication between and within shared realities or collective bodies. For example, the term <u>linga</u>, which can designate both 'symbol' in our sense and 'sign' in the sense of outer emblem, as well as denoting the particular 'phallic' symbol of Śiva, has, according to Abhinavagupta, a manifest and unmanifest or hidden meaning. That is, the symbol is a hierarchical structure whose outer form points to and is derived from its higher, and ultimately its supreme, form. Abhinavagupta classifies the term 'symbol' (<u>linga</u>) into the categories of unmanifested (<u>avakta</u>), manifest-unmanifested (<u>vyaktāvyakta</u>) and manifested (<u>vyakta</u>). These form a hierarchical sequence of meaning.

The unmanifested symbol is equated with the 'supreme heart of tranquillity' (viśrāntihrdayam param) which Jayaratha furthermore equates with other synonyms for the absolute, such as awareness of subjectivity (ahamparāmarśam) whose nature is the vibration of consciousness (samvitspandātmakam) and so on.[27] This is the real meaning of linga for Abhinavagupta, leading to true perception (sāksāt), to which the manifested or external symbol points and of which it is an expression. This unmanifested symbol is defined by Abhinavagupta as that into which 'this universe is dissolved (līnam) and which is understood (gamyate) as abiding within (antahstham). This is characterized by the consciousness of the divine fullness of power'.[28] The manifest-unmanifested symbol is equated with the individual body pervaded by the cosmos (adhvan), while the manifested symbol is a form of vibration which is particularized (viśesaspandarūpa), that is, an outer form (bahīrūpa).[29]

A similar structure can be seen with the term mudrā ('seal') which denotes a ritual hand gesture, but also higher levels of the cosmos derived from Śiva.[30] For example, Utpaladeva says that the mudrā of Śiva has been placed on everything in the universe.[31]

The unmanifested symbol corresponds to the essential cosmic body, the manifested-unmanifest symbol to the totality of shared realities within the body, and the manifested symbol to particular forms external to the body. (Thus the term linga is distinct from the term cihna, 'sign', which denotes the outer manifestations of being a yogi.)

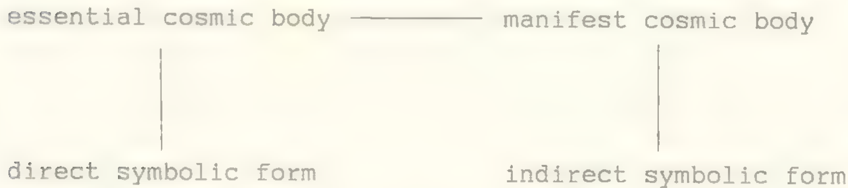
Another example can be found in the letters of the alphabet which are symbolic forms for communicating within a horizontal shared reality (i.e. the shared

reality of the language community) and also between vertical shared realities as the diachronic cosmogony of the varnādhvan. Different symbolic forms reach different shared realities or collective bodies. The symbolic forms which are thought to be derived from the highest, most embracing levels of the universe will therefore be the most transformative, though in the idealistic metaphysics of monistic Śaivism all forms are, of course, ultimately derived from and rest in supreme consciousness: the manifested or outer linga is an expression of and participates in the unmanifested or hidden ling, which is its source.

The lower levels of the cosmos, as we have seen, are more diffuse and diversified and therefore more prolific in symbolic forms. Yet simultaneously they are more solid and distinct, and are therefore more exact or clearly defined. Within the logic of these systems, the need for symbolic forms at the lower levels is far greater. At these lower levels there is more distinction between body, person and world, therefore more ignorance, and more need for guidance and direction which traditions say that some symbolic forms give. In claiming divine origin, tantric religious traditions, such as the Trika, also claim that their symbolic forms give access to higher echelons. In this way the tradition provides guidance and context for the individual regarded as being cut-off from higher realities.

There are also symbolic forms of the essential cosmic body thought to be direct expressions of it and giving direct access to it. Such a form is, of course, the most transformative and has the most soteriological value. I shall call this a direct symbolic form; a form, such as a <u>sat guru</u>, giving direct access to the

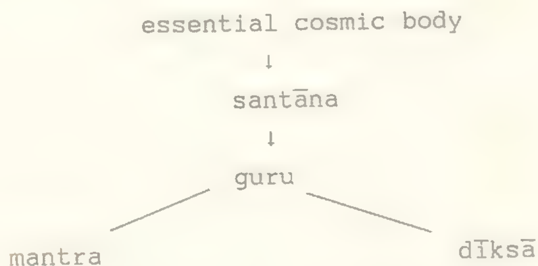
essential cosmic body and contrasted with an indirect symbolic form giving access only to higher shared realities. This is an important distinction in the Trika, for only some forms are thought to give direct access to the transcendent. As there is a hierarchy of shared realities, so there is a hierarchy of symbolic forms, some being more spiritually efficacious (i.e. more transformative) than others. The relation of symbolic forms to the essential and manifest cosmic bodies can be shown diagrammatically:



These two kinds of symbolic form, the direct and the indirect, are distinguished within the Trika according to the level to which they grant access and of which they are a manifestation. An initiation which gives access to the body of consciousness, the nirvāna-dīksā, is higher than an initiation which gives access only to the body of the tradition, the samaya-diksā. Such a direct symbolic form will hold a central place in the tradition and other symbolic forms will be defined in relation to this. Arguably the guru is the most central (thought to be the most transformative) symbolic form in the Trika, and other symbolic forms take on meaning only in relation to this central figure. Dīksā and mantra, religious forms of central importance, take on meaning only in relation to the guru who imbues them with power.

(3) The Guru as a Symbolic Form

The guru is a symbolic form who endows the other symbolic forms with his power. The relationship between these can be shown in the following diagram: the guru receiving his power from the essential cosmic body through the lineage, and thence endowing other symbolic forms with his power.



The importance of the guru in the Trika, indeed as in other Indian religious traditions, cannot be underestimated. Since the time of the Upanisads the guru or teacher (ācārya) has held a central position as the conveyor of a tradition or body of teachings, and as the conveyor of spiritual power. These two, the conveyor of the tradition and the conveyor of power, are not necessarily the same. Indeed, two kinds of guru can be discerned, the conveyor of the teachings on the one hand and the conveyor of power on the other, though both roles might be combined in any one individual or lineage. This distinction might correspond to that between 'ācārya' and 'guru', though these terms can be used synonymously. Hoens notes that 'the ācārya is in charge of the interpretation of the texts and of their transmission to the next generation',[32] the guru as the conveyor of power on the other hand, is responsible for

the spiritual well-being of his disciples and ultimately for their liberation. In the terminology I have developed, the ācārya in this sense would be an indirect symbolic form, giving access to a body of teaching, whereas the guru would be a direct symblic form, giving access to higher or even the highest level of the cosmos.

This distinction roughly corresponds to Abhinavagupta's distinction between mathikā and jñāna gurus, the former representing a preceptoral line, though with the rider that they are not necessarily purely conveyors of power, the latter representing teachers, perhaps of other disciplines. Rastogi defines the mathikāguru-s as 'teachers representing a preceptoral school and thereby a definite spiritual approach', and the jñānaguru-s as 'teachers imparting knowledge in general in some specific area'.[33] This is indicated by Abhinavagupta's reference to Dharmaśiva, regarded as a jñāna-guru, who taught an 'indirect initiation' (paroksa-dīksā), i.e. an initiation which did not give access to the absolute, but only to some lower level of teachings.[34]

Within the Mathikā category are included two guru traditions of importance, the Traiyambaka-mathikā, the lineage of the tantra-prakriyā, the liturgical system of the ordinary Trika Śaiva, and the Ardhatraiyambaka-mathikā identified with the esoteric kula-prakriyā. Abhinavagupta was initiated into both lineages, the Traiyambaka gurus including the line of Pratyabhijñā teachers, Somānanda, Utpala and Lakṣmanagupta,[35] the Ardhatraiyambaka lineage coming from Traiyamba through his daughter and including a certain Śambhunātha. This guru seems to have been Abhinavagupta's inspiration in writing the TA and is evidently a powerful figure.

Abhinavagupta says of him that he is like the sun who has removed the darkness of ignorance from Abhinavagupta's heart,[36] and is the moon on the ocean of the Trika doctrines.[37] Through him Abhinavagupta was initiated into the secret kula-prakriyā, or more specifically through Śambhunātha's consort, Bhagavatī, who was a 'messenger' (dūtī) in the secret Kula rite; that is, Abhinavagupta received the Kula teachings from Śambhunātha through Bhagavatī in liturgical love-making (see ch. 8).

What this shows is that the guru is both/either a conveyor of power and/or a conveyor of teachings. Three possibilities emerge. Firstly a tradition in which the teachers convey only a normative, formal teaching or doctrine, Abhinavagupta's jñāna-gurus, which might include orthodox vedic teachers and the orthodoxly aligned Śaiva Siddhānta. Secondly, a guru lineage which conveys both teaching and endows spiritual power, a mainline tantric tradition such as the Trika preceptoral lines of the Traiyambaka-mathikā. Thirdly, a guru tradition of only power, such as the Ardhatraiyambaka-mathikā, indicating a hard or 'left-hand' tantric tradition. Indeed a characteristic of power lineages is that their teachings are secret, which means not only that they are not telling, but that they cannot be told in any formal presentation of doctrine; power being regarded as immediate and non-discursive.

These lines of transmission are traditionally traced back to a divine source. The guru paramparā or santāna can be viewed as a current of power issuing from the essential cosmic body and manifested in the particular forms of the gurus. The KMT, for example, says that Bhairava manifests himself (sampravartate) in

the line of Siddhas (siddhasantāna) and in the form of the guru (gurumūrti).[38] In Śaiva traditions the transmission of these lineages is thought to pass from Śiva to his Śakti and then to a group of intermediate rsi-s who pass it on to human gurus. In the MVT the transmission issues from Śiva's mouth (Aghora) to Pareśa and thence to Devī, from her to Kumāra who transmits the doctrine to Brahmā's four sons and thence to the human world with the rsis Nārada, Agatsya and so on.[39] Or again, Abhinavagupta gives the lineage of the Kula tradition which he traces back to four mythical figures Khagendra, Kūrma, Mesa and Macchanda (= Matsyendra) who are to be worshipped.[40]

The santāna is an extension or expression of the deity's power and is in many ways similar to the concept of visaya as a sphere of power or range of influence. Indeed, the santāna might be regarded as an extension in the human realm of a deity's visaya. It is also akin to the idea of 'clan' or 'family' (kula) of a deity; for example, the clans of the eight mātrkās. Jayaratha furthermore equates kula with both gocara and body (śarīra).[41]

Kula is a multi-levelled term, as are all other technical terms in the tradition. It refers to the spiritual family of the adept, i.e. his lineage, the larger 'sphere' within which he exists, and to the absolute body of consciousness.[42] We have here the idea of a guru tradition which is within, or expresses the sphere or clan of a deity. This is corroborated in the PTV where Abhinavagupta says that the Mantras (acting through the human guru) can give mantras because they are not completely absorbed in Śiva, whereas Mantramaheśvaras cannot.[43] As is the sphere of the deity, this clan is called a body.

Transferred into the terminology I have been using, the 'santāna' is an expression of a vertical shared reality - a higher deity - or even of the essential cosmic body. The shared reality of the guru-santāna is an extension of a vertical shared reality, a higher level of the cosmos. The individual guru in such a lineage is a direct symbolic form of both that higher level from where his power stems and of the tradition of previous gurus. As the individual body is a result of and embodies the cosmos, so the individual guru is a result of and embodies the tradition. The purely teaching guru embodies a tradition of teachings but does not embody a higher power, whereas the power guru embodies a higher power which flows through him. The power guru is thus linked both synchronically with his source of power, say Śiva, and diachronically with that power through the santāna. Being so connected with the essential cosmic body, the power guru is a means of transformation for his disciples, for through him they have contact with that divine source. Such a guru, who is at one with the body of consciousness, who can bestow grace, and, indeed, who might present a formal teaching as well, is the true or sat guru.

This is illustrated in the DH which says that the sat guru, who is without pollution (amala), reveals (bhāti) the universe as a path of Śiva (śivapatha. Such a one is transformative. The SS says that the 'guru is the means' (gururupāyah)[44] - the means of liberation - of gaining access to the essential cosmic body. Ksemarāja in his commentary on this verse writes:

> The guru proclaims and teaches the meaning of tattva. He (shows) the way by revealing the pervasion (vyāptipradarśakatva) (of Śiva).[45]

Here tattva can mean either absolute consciousness, as in the sense of spanda-tattva or para-tattva, or the constituent of the cosmical hierarchy, the manifest cosmic body. The guru, according to this passage, can reveal the all-pervasiveness of the body of consciousness, and in revealing reality he is a channel for grace (anugraha). Kṣemarāja continues:

> ...or the guru is the supremely majestic power of grace. It is said in the MVT: 'That called the wheel of power (śakticakra) is (also) called the mouth of the guru' and in the Mantraśirobhairava: 'the power coming from the mouth of the guru is greater than the guru himself'.[46]

These passages are good examples of the guru as a direct symbolic form. Here the guru is a channel for śakti and not merely a teacher. Bhāskara commenting on the same passage refers to the guru as the 'supreme means of power' (śaktirupāyah paramah).[47] Again the same idea is expressed in the image of the wheel of power, the totality of manifestation, which is revealed through the guru's mouth. This reality (tattva)-revealing power, which is the guru greater than the guru, a power higher than the physical manifestation, is regarded as cosmic sound which, as it were, comes from or is revealed through the guru's mouth. The guru's speech or word, can also mean his subtle or mantric speech; a power which flows through him. This is again suggested by Kṣemarāja who writes 'by the grace (prasanna) of the guru (there arises) the realization (sambodha) of the wheel of the mothers (mātṛkācakra).[48] The guru reveals the wheel of the

mothers, which is a wheel of sound, and so reveals the totality of the cosmos, the totality of synchronic and diachronic cosmogony.

As a direct symbolic form the power guru has access to all levels of the cosmical hierarchy and so is beyond māyā and can bestow grace and liberate beings from samsāra. The MVT says that:

> He who understands the meaning of all these tattvas, illuminating the energy of mantra, he is called the guru, equal to me (Śiva). Men who are touched, spoken to and seen by him with a delighted mind (prītacetasā) are released from sin (pāpa) even in seven lifetimes'.[49]

Because the power guru is a direct symbolic form he has control over lower shared realities, so can destroy accumulated karma; kārma-mala begins only with māyā-tattva and the guru's glance has its source beyond māyā in the essential cosmic body. The guru therefore is regarded as Paramaśiva and should be worshipped as such. Ksemarāja quotes a text which says that the guru who reveals the mantra 'aham' should be worshipped as Bhairava, because for him everything appears as mantra'.[50]

This high regard for the guru is seen in the KMT which extols the characteristics of the guru over a number of verses. The true guru, says the KMT, the sight of whom is dear (priyadarśanam), is born in a beautiful place (śubhadeśasamudbhavam), has a good birth (śubhajāti), is endowed with consciousness and knowledge (jñānavijñānasampannam), experienced in the path of the worlds (lokamārgaviśāradam), tranquil (śāntam), possessing all his limbs and bereft of bodily

imperfections (sarvāvayavasampannam vyangadosa-vivarjitam).[51] He gives to his disciple with compassion (dadate dayayā śiśoh) and through initiation (dīksā) he destroys all bondage (pāśaksaya).[52]

From these passages we can see that sound and power are embodied in the guru. The symbolic form of the guru has limited extension at the level of the individual body, but is infinite at the level of the essential cosmic body. Sound (mātrkā, nāda) is that power which flows through the guru and is identical with grace. The power guru exists entirely for the dispensation of grace: grace, sound and power are united in the form of the guru who knows the tattvas, knows the way (adhvavid) and is a universal giver.[53]

(4) Mantra as a Symbolic Form

The passage quoted by Ksemarāja from the MVT says that the guru manifests the energy (vīrya) of mantra and his commentary on the passage quoted from the SS, says that guru is the means 'in the practice (sādhana) of the power of mantra and mudrā'.[54] Mudrās, as we will see, are physical representations of mantras and at the same time - as are mantras - are levels of the cosmos. What I wish to look at here is the notion of mantravīrya.

It could be argued that the central role of the power guru is to reveal the mantravīrya or empower the mantra of gross speech, which power is derived from the body of consciousness. The SS says that 'the experience of the energy of mantra is due to union with the great lake',[55] where the 'great lake' refers to the lake of consciousness, the essential cosmic body. Mantra,

therefore, entails the concept of the guru, for without the guru the mantra has no power. Abhinavagupta says both that mantra repetition (japa) has to be well taught (suśiksita)[56] and that the power of mantra rests in absolute consciousness or tranquillity (viśrānti).[57] Although the mantra comes from the mouth of the guru, its source is in the body of consciousness, for like the guru, the mantra is a symbolic form giving access to higher realms, although it needs a guru to empower it. Indeed, depending upon its source of power the mantra can be either a direct or indirect symbolic form.

Symbolic forms, such as certain mantras, are condensed appearances of the forces which gave rise to them. This same principle is demonstrated by mantra which both points to and participates in that to which it points. Expressed in spoken language mantra is a symbolic form of its higher reality, giving access to that reality and is a means of transcending the limited experience of bound person, body and world, to wider more inclusive levels of the cosmos. Transformation through the mantra means becoming a different person through taking on a different body, i.e a collective body, and therefore experiencing a different world. At one level mantra is thought to be identical with its deity, and through concentrating on its form at the level of gross speech, one can merge with this deity at a higher level. Gonda writes:

> A mantra containing the name of a god - for instance namah Śivāya - is indeed regarded as embodying the energy of the god which is activated by pronouncing the formula. The knowledge of and meditation on, a mantra enables the adept ... to

> exercise power over the potencies manifesting in it, to establish connections between the divinity and himself, or to realize his identity with that divinity.[58]

In an excellent article on mantra in the SSV, Alper has shown how they must be understood in a number of contexts. Firstly, that the use of mantras occurs in a social context, the use of mantra 'presupposes that one has already acquired the proper attitudes, demeanor, and expectations - that is, the proper frame of mind - by having been successfully socialized in the society that recognizes mantric utterance as an "authorized" technique ...'[59] Secondly they have an epistemological dimension which means that they are 'tools for engendering (recognizing) a certain state of affairs';[60] mantra is intended to change perception and give knowledge of both manifestation and its cause. Thirdly they have a theological dimension, in that mantra repetition makes implicit claims about the universe.

With regard to these last two contexts, the redemptive character of mantra-s can only be understood in relation to a hierarchical cosmos; mantra repetition entails a hierarchical cosmology. As Padoux emphasizes, different mantras correspond to different levels of sonorous vibration[61] and therefore different shared realities. Each shared reality has a certain vibrational frequency ranging from supremely subtle and rarefied to very solidified and coagulated. Mantras embody the vibrational frequency of a higher body and their transformative power is constrained by the level from which they derive. By repeating a mantra the adept is attempting to change his limited, individual

vibrational frequency to the vibrational frequency of the mantra (which is a deity or higher shared reality).

This is a general principle within Trika soteriology and within yoga traditions generally, namely that the mind takes on the qualities of that which it contemplates. Abhinavagupta cites the case of a mantra 'This poison cannot kill me, I am indeed Garuda' (naitat visam mām mārayati garuda eva aham), which willprotect from snake bites if it is truly realized, for there is conformity (ānukūlya) of awareness (vimarśa) to what is experienced/pursued (bhajate).[62] Awareness conforms to the object of contemplation, so if one has understood, i.e. realized, the level of the deity Garuda, the devourer of snakes, then consciousness takes on the qualities of that level and therefore has control over snake bites, because control over snakes. Abhinavagupta explicitly states that whatever the state of consciousness, so will be the experience (bhoga).[63] This idea is lucidly expressed by Woodroffe when he writes: 'By worship and meditation or japa and mantra the mind is actually shaped into the form of the object of worship and is made pure for the time being through the purity of the object...which is its content'.[64] It therefore follows that through contemplating a mantra derived directly from the essential cosmic body, the mind will take on its qualities; that is, the particular individuality will be dissolved and the omnipenetrating, omniscient and omnipotent power will reveal itself. By contrast contemplation of a lower mantra will lead to awareness of a lower level. Ksemarāja writes that one attains identity (sāmarasya) with the deity through awareness of its presence in mantra.[65]

At a high level mantra and deity are identical, yet from a lower perspective it appears as a distinct representation. A mantra of Sadāśiva is a symbolic form at the level of gross speech, representing the level of the Sadāśiva-tattva where it is his body, the vidyāśarīra. By repeating the mantra the yogi can merge with the reality where the mantra 'truly' reverberates. Another example can be found with the Mantras, the beings beyond the māyā-tattva, who take their devotees (i.e. repeaters of their mantras) with them when they dissolve into Śiva (see ch. 5).

Mantra is identical with devatā and with tattva at the higher echelons of the cosmos. At their source they are one, yet become diversified in lower levels. Iconographic representations of Sadāśiva, or his gross mantra, are gross symbolic forms of the god Sadāśiva who is a shared reality, a body of sound, and a tattva with a certain range (visaya) or sphere of influence. The collective body or shared reality of Sadāśiva is expressed in the symbolic form of his mantra.

The idea of shared reality or collective body cannot be fully understood without that of symbolic form which is the means of communicating between and within shared realities. Mantra, in giving access to higher levels of the cosmos, is a channel of communication between two shared realities, while ordinary language is a means of communicating within a shared reality. Symbolic forms, such as a mantra given by the guru, are transformative firstly because they share in the qualities of a shared reality and secondly because the mind takes on the qualities of that which it contemplates; so true perception of a symbolic form results in transformation to the level it intends to disclose. True perception of a symbolic form such as

mantra, results in transformation to a higher level and transcends the limitations of lower shared realities.[66]

Because different mantras are empowered from different levels through human gurus, all mantras are not equally efficacious. It is their transformative power which distinguishes mantra from ordinary (<u>laukika</u>) speech, and this power which makes them instruments of salvation. The variable power of mantra is contingent upon the power of the guru who gives it. The guru as a direct symbolic form empowers the mantra with the power of the body of consciousness. But a guru who is an indirect symbolic form, a teaching guru, is thought only to have the ability of endowing ■ mantra with the power of his own level of attainment.

I have distinguished two broad categories of guru, the teaching guru and the power guru. These roughly correspond to the two kinds of mantra as direct and indirect symbolic forms. The mantras are given by the guru and endowed with power during initiation (<u>dīkṣā</u>) which likewise falls into these two broad categories of direct and indirect symbolic forms.

(5) Initiation as a Symbolic Form

Initiation (<u>dīkṣā</u>) plays a central role in the process of Trika and indeed all tantric soteriology. I shall here show that dīkṣā is a hierarchical symbolic form giving access to different levels of the cosmos which are also different levels of teaching or different religious systems. Śaiva initiation can be broadly categorized into the <u>nirvāṇa</u>-<u>dīkṣā</u> which gives access to the body of consciousness and the <u>samaya</u>-<u>dīkṣā</u> which gives access to lower levels of teaching.

This distinction corresponds to that between the power guru and the teaching guru previously discussed and also to different kinds of mantra. To demonstrate these points I shall quote Ksemarāja discussing dīksā in the SN. He writes:

> The occasion of dīksā is for the purpose of union (yojana) which is grace (anugraha) [descending] upon the particular consciousness (ātman) of the disciple. Due to his [mantra] knowledge (vidyā) the teacher (ācārya) is in a condition (samāpatti) in which he unites the particular consciousness of the disciple with Śiva. This is the meaning of 'teacher'. The giving of the nirvāna-dīksā [leads to] one's own understanding (svapratyaya) of that perfection whose nature is Śiva. This is the true condition of the Putraka etc. whose essence is the supreme object (pāramārtha). It is said: 'thus one who knows the bestowing of nirvāna by means of the tattvas, has initiation unbesmeared by sesamum and ghee which are offered as oblations' (PT 25). But even priestly (hautri) initiation is still initiation![67]

This passage needs some unpacking and the technical terminology explaining, but what is immediately evident is that there are several layers or kinds of initiation implied here. The first kind, the nirvāna-dīksā, is a structure in which the guru bestows the potential for liberation on the disciple, while other kinds of dīksa using ritual oblations are implicitly inferior. The passage makes it clear that initiation, or more specifically the initiation called the nirvāna-dīksa, is intended to liberate, which means

in the Trika context, the recognition of the identity of particular embodied consciousness with the universal body of consciousness. This is conceived as the descent of grace (anugraha) and is given by the guru or ācārya who is in a state of absorption in the essential cosmic body, and can unite the particular consciousness of the disciple with that highest reality which is the adept's true condition (sadbhāva). This nirvāna-dīksā does not give immediate liberation, but rather ensures the practitioner's eventual liberation through following the Trika path.

At initiation the guru unites the particular consciousness to the body of consciousness and the disciple then becomes a putraka, a son of the guru or of Śiva. At initiation the guru's consciousness (gurucaitanya) enters the disciple's (śisyacaitanya) and begins the process of liberation.[68] In his commentary on the passage cited by Ksemarāja from the Parātrimśikā, Abhinavagupta writes that this nirvāna-dīksā is connected to the essence of the heart (hrdayasvarūpa) which is Bhairava, i.e. the body of consciousness, which dwells there as a subtle vibration (parispanda).[69] What this means is that in the nirvāna-dīksā the karma of the particular consciousness is eradicated. More specifically, the accumulated or sañcitakarma is wiped out by the nirvāna-dīksā whereas the present prārabdha or ārabdhakarma is not.[70] The practitioner can potentially realize the essential cosmic body within his heart, if his prārabdhakarma allows it. Were the prārabdhakarma to be eradicated as in the sadyonirvāna-dīksā, then the adept would be instantly liberated, though this would entail the death of the individual body.[71] If liberated while alive, the

action of a perfected man (<u>siddha</u>) can create no results because he is beyond karma;[72] that is, he can create no new karma.

The nirvāna-dīksā can be seen as a direct symbolic form giving access through the power guru to the essential cosmic body. In contrast, other lower initiations give access only to lower levels and teachings. In the passage quoted above Ksemarāja uses the term <u>hautrī</u> <u>dīksā</u>, priestly initiation, which is inferior. By <u>hautrī</u> he refers to orthodox <u>vaidika</u> or dualistic Siddhānta initiation which would be regarded as having little power, given by a teaching guru, though it might also refer to the other main division of Śaiva initiation, the shared or collective <u>samaya-dīksā</u>. This can be seen as an indirect symbolic form giving access to only the shared reality of the tradition

In the passage quoted by Ksemarāja, initiation by means of the tattvas refers to the purification at the time of dīksā through the systematic reabsorption of the tattvas from the feet to the crown of the head.[73] Through the samaya-dīksā the adept enters into the family of Śiva, acquiring the right to know the scriptures, mantras and other aspects of the cult. These two kinds of initiation, the nirvāna and the samaya are related to two kinds of disciple, the former being called a putraka after his initiation, the latter a samayin. The putraka is thus ontologically distinct from the samayin in so far as his sañcitakarma has been eradicated and he has access to the body of consciousness. The samayin on the other hand does not have his karma eradicated, nor has access to the supreme Śiva, and only has access to the teachings of the tradition.

Brunner-Lachaux has excellently demonstrated the structure and procedures of Śaiva initiation in the Somaśambhupaddhati and how these initiations ritually enact the reabsorption of the six ways within the body. She has shown that in the tantric context, having undergone the nirvāna-dīksā the Putraka can carry on with his practice until his final liberation or take one of two further consecrations, the sādhakābhiseka or the ācāryābhiseka. If he chooses the latter he then becomes a teacher in the tradition and can carry out initiations; if he chooses the former he puts off liberation in favour of acquiring power (siddhi) (an ambiguous term meaning both liberation and yogic power). Thus a sādhaka is one desirous of experience or enjoyment (bubhuksu) rather than one desirous of liberation (mumuksu) who becomes an ācārya; the sādhaka thus he has desires as opposed to the ācārya who is desirelss.[74] Brunner has identified a pattern of Śaiva dīksā; namely that through the samaya-dīksā the disciple becomes a samayin, which is followed by the nirvāna-dīksā after which the disciple is a putraka. After this initiation there might be a choice of either the ācāryābhiseka in which case the putraka would become a teacher of the tradition and in turn give initiation, or he might take the sādhakābhiseka and renounce the immediate goal of liberation in order to pursue, Faust-like, the way of power.[75]

A problem becomes evident here as to why the sādhakābhiseka is included within this scheme of initiation, for there seems to be no spiritual advantage in it for the practitioner. Brunner-Lachaux notes that the sādhaka undoubtedly wants liberation, but not yet, his immediate desire being for power (siddhi) in this and future lives.[76] Although

accounting for the distinction between the two kinds of initiation in terms of personality, those with more desire than others, is quite legitimate, there are also arguably other, historical reasons for the inclusion of the sādhakābhiseka in the initiation programme. That is, the sādhaka - ācārya or sādhaka - putraka distinction is archaic, and this initiation scheme is an attempt to systematize an older distinction between the followers of a way of power (the bubhuksu-s) and the followers of a way of purity leading to liberation (the mumuksu-s). Sanderson observes that an early distinction in Śaiva teachings was between two streams (srotas), the 'outer path' (atimārga) and the 'path of mantras' (mantramārga), the former entered only for liberation, the latter for power (siddhi) and pleasure in higher worlds (bhoga),[77] which exactly corresponds to this ācārya - sādhaka distinction.

This idea is again indicated by a distinction, noted by Brunner-Lachaux, in the MG between the 'elemental' (bhautika) sādhaka and the 'complete' (naistika) sādhaka.[78] The bhautika sādhaka is one who seeks power; indeed the term 'bhautika' implies not only that this kind of sādhaka is attached to lower levels of the cosmos (the elements), but also that he is a practitioner of lower supernatural beings, the bhūta-s, i.e. is possessed by them. This indicates a more archaic understanding of the sādhaka as one who seeks power by controlled possession, and thus a 'hard' tantric practitioner of the mantramārga. The English rendering 'elemental' maintains this ambiguity.

A further related distinction is found in the SVT between the sādhaka who is a śivadharmin and one who is a lokadharmin; the former is united to his appropriate mantra (sādhyamantraniyojita) which is the worship

(*ārādhana*) of the mantra of Śiva and is on the pure way (*viśuddhādhan*), the latter follows the 'path of the worlds' (*lokamārga*) and, according to Ksemarāja's commentary, performs good deeds but does not worship with mantra (*karma śubham eva karoti na tu mantrārādhanam*).[79] Here the distinction seems to be simply that of a spiritual practitioner, a yogi, and a performer of good actions or follower of duty. Ksemarāja defines the 'way of the world' (*lokamārga*) as the practice of revelation and tradition (*śrutismrtyācāra*): perhaps we have here a distinction between the 'tantric' sādhaka, a yogi, and the vedic ācarya who practises according to orthodox śruti and smrti.

We can conclude from this that the sādhaka - ācārya distinction which we find in the Śaiva initiation scheme represents an earlier stage in the development of the Śaiva traditions. This distinction seems to correspond to that between power and purity, heteropraxy and orthopraxy, and suggests that these two traditions are incorporated and systematized within Śaivism.

There is for the Trika an initiatory hierarchy culminating in the nirvāna-dīksā given by a power guru of the Trika tradition. Such a hierarchical plurality of initiations is due to the gradual unfolding of consciousness (*kramasamvit*), even to the state of inertia (*mūdha*), whose nature (*ātmaka*) is still Śiva.[80] More specifically, there is a hierarchy of traditions, the Buddhists, Vedāntins and so on, culminating with the Trika and its two liturgical, and initiatory, systems of the Tantra and Kula *prakriyā*-s (see ch.8). These initiatory hierarchies are levels of attainment equated with levels of the cosmos, the tattvādhvan.

For the Trika only the Trika initiation given by a Trika sadguru, i.e. one who is a direct symbolic form of the body of consciousness, gives access to the body of consciousness. All other, lower initiations give access only to lower shared realities. In the PH Ksemarāja gives a hierarchy of views (darśana-s) which correspond to the levels (bhūmikā) of the cosmos.[81] At the lowest end of this scale are the Materialists (cārvaka) who regard the body as the self (ātman), next are the Nyāya, Mīmāmsā and (Abhidharma) Buddhist traditions which stop at the buddhi-tattva. Among others, these are followed by the Mādhyamikas who regard non-being (abhava) or the empty (śūnya) as the self, the Pañcarātrins who go no higher than prakrti, the Sānkhyas who stop at the level of the Vijñānakalas and the Vedānta who attain only the Īśvara-tattva. Beyond here Ksemarāja considers the Grammarians (Vyākarana) to have reached the Sadāśiva-tattva, while above them are the 'Tāntrikas' (followers of the Tantras and liturgy such as the tantra-prakriyā), the Kaulas and finally the Trika. These latter three are distinguished in that the Tāntrikas regard the self (ātman), which here designates the absolute, as wholly transcendent (viśvottīrna); the Kula regard the self as immanent (viśvamaya); while the Trika combine both traditions and regard the self as both transcendent and immanent.

Abhinavagupta also in the PTV cites several texts which put the Trika at the top of the dīksā hierarchy, with the Mata (=Krama), Kula, right hand path (daksa), left hand path (vāma), Śaiva (Siddhānta) and the vedic traditions arranged below this.[82] The Trika regards itself as the closest approximation to the truth of all possible traditions; the highest articulation of the

supreme essential meaning (paramārthasāra), the body of consciousness, which is both transcendent and immanent in the manifest cosmic body.

The Trika offers access to this ultimate reality through the direct symbolic forms of its gurus, who both channel power and convey a teaching. I have here distinguished between two kinds of guru, the power guru and the teaching guru who are direct and indirect symbolic forms of the body of consciousness, and who convey their power and/or teaching through mantra and initiation. Direct symbolic forms, such as the true (sat) gurus, are regarded as material expressions of pure consciousness, through whom grace is dispensed and who reveal the essential cosmic body in all forms. The direct symbolic form of the sadguru dispenses grace through the power of mantra (mantravīrya) and in Trika initiation, or specifically the nirvāna-dīksā. Mantra and dīksā can thus be direct symbolic forms of the essential cosmic body, imparted by the highest symbolic form, the sadguru. The Trika religion is thought to come from a divine source and the primary function of its teachings is soteriology. Its structure is geared towards transformation and it offers various soteriological routes back to the essential cosmic body, though always through the symbolic forms of guru and initiation. These routes of transformation are systematized by the Trika into various systems of yoga called the upāyas and the liturgical systems of the Tantra and Kula prakriyās. I shall examine these paths in the remaining two chapters in order to show how the 'ocean of Trika teachings' is a system of transformation whose central focus of practice is the individual body.

CHAPTER SEVEN

TRANSFORMING PATHS

(1) Tradition Embodied

As the body for the Śaiva is an expression of the absolute and of the cosmos, so it also expresses the tradition. This chapter will show firstly the way in which the body expresses the Trika religion, which is to say the way in which the tradition constrains the body, and secondly that the body is the locus of transformation and liberation through that expression or control. This transformation, which, in the Trika context, means going beyond the limitations of individuality and limited social identity, occurs through religious action. By 'religious action' I mean primarily liturgy and yoga, although other behavioural restrictions concerning types of action, diet and sexuality are of course pertinent. These terms will be clarified in due course, but, roughly, I take liturgy to be primarily concerned with 'outer' (bāhya) religious action, in contrast to yoga which is concerned with 'inner' (antara) religious actions, namely the accessing or penetration of higher realities or worlds.

The body embodies tradition. This means that the body is constrained by the tradition, expressing religious meanings and being the focus for religious practice. Indeed, paradoxically, although the individual body is thought to function and interact with the cosmos at its most coagulated level, and therefore functions to reinforce the delusion of individuality, it is nevertheless the locus for the eradication of that delusion. Through the giving up of the body to the constraints of the tradition, to the controls placed by the tradition upon behaviour, the idea of distinction and the pollution of individuality is thought to be finally eradicated, as the body has become a 'pure' expression of the collective body of the tradition. As the Trika sees itself as an expression of the body of consciousness, and the body expresses the Trika tradition, so the body also expresses the absolute, once the pollution of individuality has been eradicated. Hence, as we have seen, the body of the sadguru embodies both the tradition and the body of consciousness. He is 'individual' only in so far as he appears so to others.

Douglas has argued that the body is an image of society reflecting the degree of a society's social control and that this 'social' body constrains the way the physical is perceived.[1] In the context of a society pervaded by systems of ritual, mythology and soteriologies, this 'social body' is rather a 'religious body'. In the case of the Trika, the projection of religious controls onto the body is quite conscious and intentional. To say that the human body expresses the tradition is to say that the tradition constrains the body in its action through ritual, dietary, sexual restrictions and so on. Such

restrictions are not thought to be limiting but, on the contrary, liberating. Levin has emphasized this point. He writes:

> Religion is a tradition of rituals which bind and fasten the body: it binds us to the performance of special tasks, special postures, gestures and movements; it dedicates the body to the incarnation of a spiritual life, promising that the body's careful adherence to such strict regulations will not be experienced, in the end, as its restriction, but rather, on the contrary, as its dream of health, well-being and liberation.[2]

Because the body of the Trika tradition is an expression of the body of consciousness, similarly the individual body, constrained by the tradition, is an expression of the body of consciousness.

The body's action reflects or recapitulates the action of the body of consciousness in its sphere (visaya). The five acts of Paramaśiva (pañcakrtya) are reiterated in the limited, individual particle of consciousness (anu) functioning in a limited individual body. Recognition of this leads to liberation. Ksemarāja writes:

> The eternal authorship of the five-fold act in one's own self, constantly practised with firm conviction (drdhapratipatti), reveals the Lord to one possessing devotion (bhakti). Thus those who always practise (pariśīlayanti) this are liberated in life (jīvanmukta), knowing that the universe is

> the manifestation of (Śiva's) essence (svarūpavikāsa). So says the tradition (āmnāta).[3]

Constant practice, determined by the tradition (āmnāta), leads to the recognition that one's action is identical with the action of Paramaśiva and that one's body is therefore identical with Paramaśiva's body. Abhinavagupta in the PS says that the body is the temple containing the thirty six tattvas. Realization that the body of consciousness is identical with the individual body is to see the body as sacred, to realize that it is a divine body (divya deha).[4] Such realization or transformation comes about only through the body of the tradition which determines religious action. The body becomes both a vehicle for the transmission of the tradition and a vehicle for its own transcendence.[5]

The tradition (āmnāta), which sees itself as a system of soteriology derived from higher levels, constrains the body and its action in order to facilitate transformation or recognition of the identity of particular consciousness with absolute consciousness. Abhinavagupta writes in the context of the kula-prakriyā, 'by way of body (kāya), speech (vāc) and mind (manas) the purpose (of practice) is the ascending of forms'.[6] Through controlling the body and its verbal and mental behaviour in ways prescribed by the Trika tradition, there can occur an ascent through the forms of the cosmos, through the cosmical hierarchy. By the forms of religious practice, form is transcended and the body becomes a means of transformation in so far as it participates in the body of the tradition. Through moulding the body to the prescriptions of the tradition, the particular

consciousness participates in a reality beyond itself and in the very act of such participation, loses that individuality. The human body becomes, as it were, a vessel for grace flowing from the essential cosmic body. Through the erosion of the pollution of individuality. It becomes receptive to the flow of divine energy and to the opening out (unmesa) or revealing of the body of consciousness.

(2) Liturgy and Yoga as Means of Transformation

All action prescribed by the Trika intends towards this transformation. Through liturgy and yoga the body is purified and divinized, becoming, for the Trika ritualist and yogi, homologous with the essential and manifest cosmic bodies. These two ideas of purification and divinization are endemic throughout the diversity of ritual action and yoga within the Trika. Purification is equated with destruction and divinization with creation. In a liturgical context, this means the destruction in imagination of the limited body (the bhūtaśuddhi) and its purification through the creation of a pure divine body identified with the cosmos by imposing mantras upon it (nyāsa). In a yogic context this means the destruction of the body by rising beyond it through the hierarchical cosmos. Purification and divinization are the transcending of individuality.

This chapter will examine how ritual - or, more specifically, 'liturgy' - and yoga function to bring about this purification and divinization. By 'ritual' I mean to indicate any formalized, repetitive action; religious ritual being repetitive acts prescribed by a

religious tradition. In this sense yoga is a religious ritual, even though its only outer manifestation may be sitting with eyes closed. Liturgy I use in a narrower sense, taking it to be a type of ritual characterised by initiation and some idea of communion with a transpersonal or transindividual reality (such as a god). Although the term can be taken to mean 'public worship', it shall be used here to also indicate a private ceremony. The two systems I shall be discussing in the next chapter, the tantra and kula prakriyā-s, are liturgies in that they are initiatory systems and their purpose is participation in the divine. Such liturgies are meaningful in so far as they are goal directed. That is, there is an explicit, meaningful (non-random) relation between such ritual action and the tradition's theology; Trika metaphysics informs religious action.

In the context of vedic śrauta rituals, Fritz Staal has argued that its explanation lies in the realm of syntax, or the logical relations between ritual expressions, rather than semantics; that vedic ritual is essentially meaningless.[7] The implication here, in Staal's account, would be that ritual is logically coherent but semantically empty. If all ritual is primarily syntactic, as Staal argues, then the only meaning it has, apart from itself, must be located in the underlying, and perhaps unconscious, structure or pattern of relations between the ritual's different elements. Staal's interesting kind of analysis has not, to my knowledge, been applied to tantric rituals, though I would argue that not only structure but the semantic aspect is highly significant here. Undoubtedly ritual in a tantric context is rule governed, but it is also semantically important in so far as it is related

to declared purposes. For example, the rite of purifying the body is oriented towards the goal of liberation.

A number of terms denote religious action in the texts. Apart from yoga and pūjā we have sādhana, vrata, niyama, yajña, yāga, homa and hotr along with the verbal forms yaj and pūj. These terms seem to be coming from different contexts, on the one hand a specifically tantric context, namely the term sādhana, on the other a vedic context, namely pūjā, and vrata but particularly the terms for 'sacrifice' yajña, yāga, homa, and hotr. The terms pūjā and vrata are common enough general terms designating respectively a formal offering and a religious vow (especially of chastity), though the term vrata also refers to any religious act.

The vedic sacrificial terms are integrated into the Trika and interpreted in a tantric way. For example, one of Vasugupta's sūtras says śarīram havih, 'the body is an oblation', which Ksemarāja interprets as meaning that the individual body in its subtle and gross conditions is a sacrifice to be offered in the fire of consciousness (cidagni).[8] This reinterpretation of the idea of sacrifice, although as old as the Upanisads, is reiterated again in the VB, quoted by Ksemarāja, which say that the real sacrifice (homa) is the pouring of emptiness (śūnya), the elements (bhūta-s) and spheres of experience (visaya) into the fire (vahni) with the ladle of will (cetanāsrucā).[9] Instead of clarified butter dissolving into the fire, it is the constituents of the cosmos which are dissolved into consciousness. Again Abhinavagupta uses vedic terms in a tantric context when referring to the secret Kula-yāga, which refers to liturgical love-making in which the sexual fluids of the body are the offering[10] (see

ch. 8). There is, of course, nothing new in the equation of the sexual act with the sacrifice; the image is found as far back as the Upanisads, and Jayaratha quotes from a long textual tradition.[11]

What this diversity of terms indicates is that the Trika reinterprets vedic terminology in terms of its own metaphysics and esoteric soteriological goals, either in an allegorical sense - the sacrifice is really the sacrifice of the pollution of individuality into the fire of consciousness - or in a sexual sense, which while being central in Trika liturgy, is also an image for immersion into the body of consciousness (and so, indeed, is also allegorical).

Religious ritual in the Trika religion I take to be of two types: liturgy, approximating to the term pūjā, characterised by the performance of outer action, and yoga, characterised by inner or mental concentration. These two ritual modes do overlap; for example, Trika liturgy involves visualization and the existential realization of the body of consciousness within the body, but the distinction is nevertheless recognized by the Trika. For example, all the upāyas, the Trika forms of yoga, are classified by Abhinavagupta as 'inner' (antara) except for a subdivision of the last upāya concerned with external religious acts which he calls 'outer injunction' (bāhyavidhi).[12] In a sense, therefore, the gradual coagulation of the cosmos is reiterated in the gradual coagulation of the four ways or upāyas from the pathless path or the 'non-means' (anupāya), through the śāmbhavau, and śākta to the ānava upāyas, the last subsection of which is 'outer'. I shall firstly examine the 'inner' ritual of yoga where the emphasis is on the minimizing of transaction with the 'outer', most

coagulated world. We shall then go on to see how the Trika process of transformation is also seen as a process of liturgy in the next chapter.

(3) The Purification of the Body in Yoga

A metaphysically neutral definition of yoga is found in the Yoga-sūtras, namely 'yoga is the cessation of mental fluctuations' (yogaścittavṛttinirodhaḥ).[13] This would be accepted by the Trika and shows that yoga is more concentrated than liturgy for it tries to minimize transaction in the gross individual body and tries to penetrate higher levels through the cessation of mental fluctuation by focussing the mind. It could be argued that yoga is more subtle than liturgy in that it tries to minimize interaction with the physical world and maximize transaction with higher subtle worlds. The yogi therefore does not pay much attention to the outer signs of a tradition. Kṣemarāja quotes a text which makes this point, showing how yoga is more subtle than liturgy, because through yoga a person can interact with beings in a higher level of the cosmos:

> The particles of light (marīcayaḥ) speak (only) having seen those without manifest sign (avyaktaliṅgin). They who are very mysterious (atiguptatarā) do not approach those with signs.[14]

Beings who exist at a subtle level of the cosmos who are like particles of light, do not interact with those who concentrate on outer signs and observances of the tradition, but only with those who do not manifest such signs, that is, those whose concern is not only

the body of the tradition, but also the vertical shared realities of the cosmos. This passage might also refer to the the yogi's apprehension of the twelve Kālīs, though ultimately not distinct from himself, whom Ksemarāja refers to as marīcidevī-s.

The term used here which I have translated as 'sign' is linga. This term can mean symbol in the sense of a form which participates in a higher reality, but here refers to the emblems which might adorn the individual body of a follower of a tradition. In this sense linga is the most outward or grossest manifestation of Śiva.

Another term cihna, 'sign', refers to the outer manifestations of being a yogi. The MVT and Abhinavagupta speak of five signs (cihna) which are not so much objects of adornment but bodily expressions of states of mind, namely ānanda (joy), udbhava ('rising'), kampa ('trembling'), nidrā (loss of outer consciousness), and ghūrni ('shaking').[15] The yogi, according to Jayaratha, 'should experience these characteristics' (laksanam anubhavet) which occur from the force (hatha) of entering the sphere (cakra) of the triangle (trikona), namely of the three powers of icchā, jñāna and kriyā.[16]

Silburn identifies these five states with stages of spiritual development and states arising due to the filling of the body with the power of Kundalinī. These five states are experienced, says Silburn, as Kundalinī rises through the body's five centres , namely the trikona at the base of the central channel, the 'bulb' (kanda) near the sex organ, the heart (hrdaya), the palate (tālu) and the brahmarandhra.[17] These states of trembling, then, are a more subtle manifestation of Śiva than gross outer emblems, but are still not the

most subtle symbol which is wholly internal to consciousness.

Traditionally the yogi would display these material 'signs', but the Trika householder was not meant to display any outer emblems of his religious allegiance, though his predecessors in the cremation grounds would have borne the emblems of the cult, the skull staff (khatvānga), ashes and so forth. The linga in the sense of outer sign, is therefore a material expression of the tradition (āmnāta), which for the yogi possessed (samāvista) by Śiva is of little consequence. He is interested in no other religious activity (vrata) than maintaining his body; outer liturgy and external forms are of no consequence for him.

The yogi who is thus possessed by Śiva or has realized his identity with Śiva, constantly worships him by that very awareness. Ksemarāja writes that the yogi who is equal to Śiva (śivatulya) or in the condition in which he knows that 'I am Śiva' (śivāhambhāva), performs his religious observance (vrata) through just acting in the body. This itself is the supreme worship (parapūjā) which is identical with the eternal awareness (vimarśa) of his own essence (svarūpa).[18] This is to say that for the yogi who has realized his identity with the essential cosmic body, all action in thebody is a perfect expression of that supreme reality and so all action is the supreme worship (parapūjā) and the perfect religious observance. This is the purification of the body which is to say the realization that it is co-extensive with the essential and manifest cosmic bodies (indeed the essential cosmic body has no extension apart from the manifest cosmic body). This is also the destruction of

the body in so far as all limitation and individuality has been eradicated.

The purification of the body in the context of yoga therefore means the destruction of individuality and the divinization of the yogi means the realization of his identity with the body of consciousness. For such an awakened yogi, a jīvanmukta, the entire universe is realized as his own body (svānga).[19] Yet while perceiving the cosmos as his body, he understands that the essential and manifest cosmic bodies are within his body: his body is filled with the universal paths (viśvādhvasampuram) and contains all the gods (viśvāntaradevatāmaya).[20] Meditation upon his body leads the yogi to acquire power over the worlds contained within it.[21]

The realized yogi does not therefore need external religious observances; he does not need his individual body to be constrained by the tradition, for it has become a channel of supreme consciousness and his every action is an expression of that awareness. Such a yogi is in a condition of constant inner and outer awareness (pratimīlana),[22] which is to say whether inwardly absorbed with eyes closed (nimīlana samādhi) or going about in the physical world with eyes open (unmīlana samādhi), he is at one with the body of consciousness and all his actions are directed from that source. His individual body is purified or freed from differentiation by the drying up of karmic residues (vigalitabhedasamskāra)[23] and he is divinized; he has become the body of consciousness.

This state of realization is the perfection of yoga, attained by control of the human body through the tradition's prescribed acts. Two practices designed to shape the body into a certain form so as to be

receptive to higher powers and go beyond its own particularity, are the practices of āsana and mudrā. These are regarded as expressions of higher levels of the cosmos and so are channels which establish a connection between the lower and the higher, the gross and the subtle. I shall here show the way in which these two practices control the individual body and are the basis for the yogi's transformation which is achieved by following one of the paths to liberation, one of the upāyas.

(4) The Control of the Body in Āsana and Mudrā

In order to follow one of the prescribed yogic paths and to achieve the realization of the body of consciousness within the individual body, the yogi must practice āsana, the posture adopted in yoga practice which molds the individual body into a certain form. Through āsana the individual body is controlled or arrested and immobilized; transactions with the material world are stopped which allows transaction to occur with higher worlds. Eliade puts this succinctly when he writes:

> Āsana is distinctly a sign of transcending the human condition ... On the plane of the 'body', āsana is an ekāgratā, a concentration on a single point; the body is 'tensed', concentrated in a single position. Just as ekāgratā puts an end to the fluctuation and dispersion of the states of consciousness, so āsana puts an end to the mobility and disposability of the body, by

> reducing the infinity of possible positions to a single archetypal, iconographic posture.[24]

Āsana is the yogic equivalent of the rite of purifying the body (bhūtaśuddhi) in liturgy. Both represent the destruction or purification of the gross individual body, in order that a divine body can be created. Āsana is the basis from which realization can occur. The SS says that 'one happily established in the posture plunges into the ocean (of consciousness)'.[25] As with many other terms, āsana is not merely 'posture' but, says Ksemarāja, the power (bala) of the supreme Śakti.[26]

Another term used in the sense of āsana is mudrā, though this term has deeper and wider significance, having a range of meanings including a ritual hand gesture, a level of the cosmos, and a female partner in liturgical love-making. Literally 'seal', mudrā is a divine form equivalent to mantra and mandala, which is created by divine energy. The term mudrā links outer ritual action in the form of hand gestures, with inner and higher realities of which they are an expression. In the PTV Abhinavagupta writes that 'mudrā is a form of Kriyā Śakti, consisting of all the acts of the organs of sense, feet and hands'.[27] Mudrā is thus an expression of Kriyā Śakti in the human body and through mudrā the body becomes a receptacle for that power and a means of accessing that power.

The power of mudrā is given, along with mantra (mudrāmantravīrya) by the power guru.[28] Like mantra, mudrā is also a deity, and indeed is identical with its deity according to Abhinavagupta,[29] which should be visualized in the heart. Mantra and mudrā are two aspects of a single reality expressed at the level of

the individual body by gestures and syllables, but which are expressions of a higher reality, a higher level of the cosmos, which are themselves ultimately traceable to Śakti. This is aptly put in a text quoted by Ksemarāja:

> An awakened one (*buddha*) is constantly characterized (*mudrita*) by mudrās arising in the body. That supporter of mudrās is proclaimed. Indeed the rest are (just) holders of bones.[30]

This means that those who perform only outer mudrās are merely performing an external action which has no connection with a higher and inner reality. In contrast, an awakened one produces mudrās all the time, they arise from him spontaneously. Taking the term *mudrita* to mean 'characterized', we can see that all the actions of such an awakened one are in fact mudrā, and that his individual body is ■ constant expression of the body of consciousness.

Inner mudrās are higher states of awareness or absorptions into higher levels. In this sense the term is synonymous with *samādhi*. Ksemarāja for example speaks of a *bhairavīmudrā* and a *kramamudrā*. The former refers to a condition in which all phenomena are seen to arise from and fall back into the sky of consciousness (*cidākāśa*) like reflections (*pratibimba*) appearing and disappearing in a mirror,[31] while the latter refers to the condition in which the yogi, whether gazing outwards or inwards, perceives all to be only consciousness. Kramamudrā is thus a synonym for *pratimīlana samādhi* in which the yogi has realized the unfolding of Śakti even while interacting with a world through the senses. Ksemarāja in the PH quotes the

Krama-sūtras which define this mudrā as the interpenetration of the inner and the outer due to the force of possession (āveśavaśāt); the entrance (praveśa) of consciousness from the external (bāhyāt) to the internal (antah) and from the internal to the external.[32] He goes on to explain the meaning of mudrā in this context as joy (muda), the dissolving of bondage (pāśadrāvanāt) and the 'sealing' of the universe by the fourth power (turya) which is internal.

The term mudrā can therefore be taken at a number of levels. Firstly it is a layer of the cosmos derived from Kriyā Śakti, secondly a physical posture or gesture used in ritual (which, as I have said, includes both liturgy and yoga) and thirdly any action which expresses the body of consciousness; indeed in an awakened yogi all actions are mudrās.

This pattern is paralleled by mantra. Abhinavagupta says that mantra and mudrā have a body made of the powers of cognition and action (jñānakriyāśaktiśarīra).[33] A direct pattern then is followed by each: mantra being derived from Jñāna Śakti, mudrā being derived from Kriyā Śakti, both are higher levels of the cosmos and both are expressed in religious action in the body at the level of the gross material world. It might be argued that they are aural or diachronic and extensional or synchronic dimensions of the same cosmical process. The following pattern emerges:

	Kriyāśakti	Jñānaśakti
	↓	↓
subtle	cosmic mudrā	cosmic mantra
	↓	↓
gross	bodily mudrā	bodily mantra

In this way through mudrā - as well as mantra - the body becomes an expression of higher shared realities and through mudrā (and mantra) can resonate with those higher levels, which is to say be homologized with them.

To say that mudrā is a way of accessing higher layers of the cosmos means, that individual consciousness is absorbed into or possessed (āveśa) by mudrā,[34] or that the individual body absorbs mudrā into itself. The PTLV says that one's own body becomes possessed (āveśa) by mudrā and mantra, which can be read as, becomes a channel for higher cosmic powers which erode the sense of individuality and distinction.

(5) The Four Ways

The Trika admits four general categories of paths of transformation, the upāyas, which aim at the integration of particular into universal consciousness. Three of these ways, called the āṇava, śākta, and śāmbhava, develop specific aspects of individual consciousness which are reflections of the cosmic faculties or powers of action (kriyā), cognition (jñāna) and desire or intentionality (icchā). The one non-contingent way, the anupāya, is liberation through the descent of grace. This system of the upāyas was central in the soteriology of Trika 3. Ksemarāja arranges his commentary on Vasugupta's SS in their light, superimposing this three-fold scheme on the sūtras, not, as Sanderson has observed, without strain.[35]

There are two views regarding the upāyas. On the one hand the MVT says that they are identical with

regard to goal, but differ as to means. The text says 'a distinction in the result of the effect (samvrttiphala) is not conceived by the wise'.[36] Yet on the other hand, Abhinavagupta in the TA and his commentator Jayaratha seem to say that the yoga of the upāyas forms a graded hierarchy (upāyayogakramatā)[37] from ānava to anupāya.[38] In the PTV Abhinavagupta again says that śāktopāya is higher than ānavopāya and śāmbhavopāya higher than śākta, though he notes that any hierarchy (uttaratvam) contains the delusion of dualism (dvaitasammoha).[39]

It is quite clear however that the upāyas can be classified into two broad categories, the non-means (anupāya) on the one hand, the pathless path, and the 'means' (sopāya) on the other, the latter being specifically related to three powers of the pure course. Abhinavagupta writes:

> (Śiva) shines due to the will of his own freedom (svatantra) either in the non-means or in the means. The means correspond (abhyupāya) to intentionality, cognition and action. These are the three immersions (samāveśa-s) (called) śāmbhava, śākta and ānava.[40]

These two distinct groups, the non-means and the means, are expressed in pervasion and emanation language respectively (see ch. 3). Sopāya recognizes a path and a goal, while the anupāya does not recognize a path or a goal, saying that Paramaśiva or pure consciousness is the only reality, there being ultimately no distinction between purity and impurity, liberation and bondage. This being so there is nowhere to go and no way to arrive at that from which one is not distinct.

The anupāya is the immersion or possession (samāveśa) of Śiva without the presence of any means (upāyavirahita), described as an intense or firm descent of Śakti (drdhaśaktipāta) arising from the speech (vācana) of the guru.[41] Anupāya is instant liberation given by the guru; the realization that consciousness was never bound.[42] Indeed this pathless path points to the fruitlessness of all paths. Abhinavagupta writes that one who seeks to discover reality through meditation (bhāvanā) is like a man who tries to see the sun by the light of a firefly.[43] From this perspective the very notion of a path lacks meaning because there is only one undivided reality. Abhinavagupta writes:

> The supreme Lord is the essence of his own light (svaprakāśarūpa) and (our) own self. By what means then is he to be achieved? Due to his own light he cannot be known. Due to his eternity his essence cannot be attained; due to the non-existence of a covering (āvarana), there cannot be the cessation of a covering (āvaranavigama); due to the absence of a distinct penetration, there cannot be any penetration (anupraveśa) (of the Lord). What then is the means? If it is distinct then it cannot be accomplished. Therefore this totality is a single reality of consciousness only (cinmātratattva), undivided (akalita) by time, unlimited (aparicchinna) by space (deśa), unclouded (amlāna) by constraints (upādhi), unobstructed by forms (ākrti), unsignified (asamdista) by word (śabda) and unmanifested (aprapañcita) by means of knowledge (pramāna).[44]

Here is a statement clearly in pervasion language. Reality which is consciousness is immediate and cannot be mediated. Again, Abhinavagupta quotes the SD which says that because Śiva is eternally arisen (satatodita) what is the use of meditation (bhāvana)?[45] If Śiva is everywhere how can he be attained for attainer and attained are not distinct, and no causal process can give rise to that which is uncaused and unmanifested. If one is that absolute all religious practice is therefore fruitless. Abhinavagupta writes:

> I am truly that: the universe exists within me like a reflection. Thus in one with firm discernment there is the endless Paramaśiva immersion (samāveśa) without means. Such a one is not restrained (niryantrana by mantra, liturgy (pūjā), meditation (dhyāna) or conduct (caryā).[46]

Because Paramaśiva is the only reality, all means, all religious action of liturgy and yoga cannot lead to the attainment of that state, 'the web of paths does not illumine Śiva'.[47] In the highest state meditation and religious practices are inapplicable.[48]

However, it is also maintained, indeed even by the same author Abhinavagupta, that the highest reality can be attained by the three ways of śāmbhava, śākta and āṇava. This is a different way of talking about the relation between manifestation and its source, which implies a distinction between them and therefore a hierogamy. Indeed the three ways are thought to be expressions of the three powers of intentionality, cognition and action which are the means of transformation in the three ways. The MVT gives a

concise, if somewhat cryptic, definition of the three ways which it calls immersions (samāveśa-s):

> Ānava is spoken of as the real immersion which will be by means of the arising (of breath) (uccārah), postures (karanam), visualization (dhyānam), (the circling of) syllables (varnah) (in the breath) and fixing the place (sthānaprakalpanam).
> When thought contemplates reality (vastu) bereft of arising one obtains the immersion called śākta. That should here be considered.
> It is declared that through awakening by the guru, one wins the Śāmbhava immersion, (which is) as it were without thought.[49]

Let us examine these in order to demonstrate their meanings and show how these paths are thought to be transformative. But first I will clarify the meaning of samāveśa whose primary signification is possession, indicative of its cremation ground roots. But in the context of the monistic Trika metaphysics, the term can be taken to mean immersion in the pure body or ocean of consciousness; the immersion of the individual into the universal, or the realization of the identity between individual and universal consciousness. Samāveśa is a term used here as a synonym for upāya, the means to the goal of realizing Paramaśiva.

These three represent a gradual coagulation of methods, the śāmbhavopāya being the most refined, or rather immediate, for it does not use the development of thought construction (vikalpa) to achieve its goal, the śāktopāya using the development of a pure thought

and the ānavopāya using supported thought.[50] I shall explain what this means through examining these ways.

(i) Śāmbhavopāya. This path, says Abhinavagupta, is for one who 'is unable to penetrate into the inseparable circle (akhandamandala)',[51] which refers to those who cannot 'attain' the body of consciousness through anupāya. The MVT and Abhinavagupta describe this as a way of meditating without thought-construction (nirvikalpa); a path which does not involve conceptual or discursive thought but rather the upsurge (udyama) of emotions or instinctual drives which shatter mental oscillation. Such an upsurge within the body is a reiteration of the power of intentionality, the Icchā Śakti, of the manifest cosmic body which gives energy to emotional and instinctual states. Any emotional situation is potentially transformative. Inthe PTV Abhinava speaks of the energy (vīrya) raised within the heart by seeing one's loved ones unexpectedly.[52] Or again the SK says:

> The vibration (spanda) abides there, in whatever condition (pada) one goes to, (whether) being violently angry, greatly delighted, considering 'what should I do' or running.[53]

Again in the VB:

> Having made the intellect (buddhi) still (nistimita) (while) within the sphere (gocara) (i.e. under the influence) of desire, anger, greed, delusion, arrogance and envy, that reality (tattva) remains.[54]

The emotional and instinctual life of the body, its passions, fears and needs such as hunger, are regarded as potential vehicles of liberation; transmutable forces which push discursive thought from the mind and reveal the pure reality of Paramaśiva. Indeed, bodily functions such as sneezing and sighing and even physical exhaustion are regarded as possible catalysts for awakening.[55]

The yogi does not need to wait for such conditions to arise, but can induce various extreme bodily states. The VB advocates the evoking of pain by scratching the arm with a sharp implement and thereby shattering discursive thought,[56] or conversely the arising of sexual desire can reveal the presence of the absolute.[57] By contrast to this method, the śāktopāya uses the faculty of cognition (jñāna) which is a particular expression of the Jñāna Śakti, and rather than shatter thought construction, uses thought construction as the central focus of its practice.

(ii) Śāktopāya. According to the MVT immersion (samāveśa) is obtained through this means by meditating with thought (cetasa) upon reality (vastu). This means that the faculty of thinking is used to concentrate upon a pure thought construction (śuddhavikalpa) which corresponds to a 'true' state of affairs, such as 'I am Śiva' or 'I am omniscient', which must be directly understood by the yogi and existentially apprehended (sākṣāt). Although vikalpa, says Abhinavagupta, is a cause of bondage in the cycle of birth and death,[58] the development of a pure thought or truth claim is nevertheless a liberating force (bala). Through concentrating upon such a pure thought the yogi is thereby identifying himself with that reality whose

form is unlimited consciousness-only (aparicchinna saṃvinmātrarūpa). Abhinavagupta writes:

> That (absolute) is the condition of the fixed reality (vastuvyasthāsthana), that is the energy (ojas) of the universe by means of which he breathes the universe, and truly I am that; I am thus both transcendent (viśvottirna) and immanent (viśvātma).[59]

In a similar vein the VB describes a meditation on a truth claim:

> Leaving behind the condition of his own body (nijadeha), meditating 'I am everywhere', with firm mind and vision, without experiencing another (condition) let him be happy.[60]

The rationale behind such a practice is that a pure (i.e. 'true') thought gradually purifies the mind. The quality of one thought moment determines the next, so if a thought moment is relatively pure, this can lead to an even purer thought in the next moment and so on until thought is completely purified. The yogi is then aware of the truth of his pure thought. Such development is called 'true discrimination' (sat tarka) or 'direct apprehension' (sākṣāt). This idea of a continuous series of thought moments is not dissimilar to the Buddhist doctrine, though Kṣemarāja is at pains to emphasize that for the Buddhists the continuum of cognition (jñānasantāna), which is empty of a self, is the only reality (tattva). This is refuted by the Trika on the grounds that this series of cognitions must have a possessor. Without such a witnessing subject

(svasākṣika) the momentary cognitions (kṣaṇikajñāna), which pass away immediately upon arising, could not produce a further thought arising from a residual trace (saṃskāra/vikalpa), because they could not leave any residual trace.[61] Without a subject of experience, which is for the Trika identical with this witnessing I -consciousness (aham), there could be no connection (anusandhāna) between thought moments. Through the graded purification of thought moments, the self, identical with the body of consciousness, is unobscured and recognized.

Here the ideas of purity, truth and immediacy are related. Each thought moment which is purified is in the present, so realization is always immediate. Indeed Abhinavagupta in the TS makes an equation between direct perception or apprehension (sākṣāt), pure cognition (śuddha vidyā) and true discrimination (sat tarka).[62] This true discrimination or the development of a pure cognition also seems to be equated in the TS with the contraction of consciousness into itself, conceived as Kālasaṃkārṣinī, in the form of the twelve Kālīs (see ch. 4). In his account of the śāktopāya Abhinavagupta transforms this apparently benign or gradual process of purification through the realization of a pure thought, into the ecstatic, reabsorption of consciousness in which the all-consuming energies of consciousness consume consciousness itself, thus revealing, as Sanderson has shown, the ecstatic, visionary tradition at the heart of the Trika and at the end of Trika practice. The direct apprehension or existential realization of a truth claim such as 'I am omniscient' or 'I am Śiva', is actually a realization of consciousness' self-implosion, in which all manifestation is absorbed and all ways in which

consciousness represents itself to itself are withdrawn.

(iii) Āṇavopāya. Whereas the previous path ostensibly developed a pure thought construction, unsupported by any thoughts or practices external to it (which is ultimately the withdrawal of consciousness into itself), the individual means transforms particular consciousness by developing thought construction supported by 'external' phenomena, namely mantra, meditation upon the body, and meditation upon external objects. I have already listed these in the MVT, namely uccāra, karaṇa, dhyāna, varṇa and sthāna-prakalpana, the first four of which, as I have said, are classified by Abhinavagupta as 'inner', the last as 'outer'.

All of these are concerned with the arising of sound and breath within the body, which here becomes the central focus of practice, the bridge from limitation to non-limitation. The body, formed into various postures, is referred to as an 'instrument' (karaṇa) and the other practices use this instrument as their basis. Uccāra refers to concentration upon the energy or breath (prāṇa) arising and cycling (vṛttaya) within the body - which arising is perhaps akin to the arising of Kuṇḍalinī up the central channel. Varṇa refers to sound arising within the breath and dhyāna to the visualization of Trika deities, perhaps the three goddesses Parā, Aparā and Parāpara. A picture therefore emerges of the yogi who follows this path, concentrating on the breath and upon sound associated with it, visualizing a deity and thereby penetrating higher levels of the cosmos and ascending the cosmic hierarchy.

These methods are ways of accessing higher vertical shared realities. Particular consciousness (anu) is seized (prāpta) through the limited forms (parimitarūpa) of buddhi, gross and subtle breath (prāna), body (deha) and external objects such as jars (ghata), which refers to outer supports such as liturgy (pūjā) and signs (linga).[63] In other words, particularized-consciousness is transformed into non-particularized consciousness through concentration upon the objects or supports of consciousness rather than, as in the case of the śāktopāya, on consciousness itself. These supports refer not only the body (deha) and its processes of breathing and discriminating, but also to the cosmical hierarchy contained within it.

Lastly sthānaprakalpana refers to three places (sthāna) of meditation, namely the breath (i.e. the five breaths), the body (deha) and external ritual objects, such as the ritual area (sthandikam), the mandala, chalice (pātram), rosary (aksasūtram) and flowers.[64] The purpose of these as objects of concentration is to realize the homologies between them; to realize the correlation of the breath within the body with the cosmic breath (prānavāyu) within the manifest cosmic body, and thereby to understand that the rhythms or vibrations (spanda) of the body reflect the rhythms of the manifest cosmic body. Ultimately the purpose of such a meditation is to realize that particular consciousness possessed of a body, is identical with the universal body of consciousness possessing the manifest cosmic body.

This homology between individual and cosmic bodies has a soteriological function. More than making metaphysical statements through ritual, the realization of these esoteric correspondences is conducive to

liberation, because the limitations of the individual body are transcended, and the understanding arises that the body is coextensive with the manifest and essential cosmic bodies. The yogi's body is the location of this realization; the bridge to freedom from samsāra. The soteriological function of such esoteric correspondences can be seen particularly in visualization, the arising of sound (varna) and the arising of subtle breath in relation to Kundalinī, the power residing within the body.

(6) The Power of Kundalinī

The idea of Kundalinī who passes up the central channel (nādī) of the body, piercing the various centres (cakra) located along its length, is well known from later tantric literature and western popularization.[65] The idea, although present in the Trika, is not given such central focus as in the later tantric literature such as the Satcakranirūpana, made famous through Woodroffe's translation. The idea of Kundalinī is often replaced by that of prāna. For example, the VB speaks of the arising of Śakti within the body in the form of prāna,[66] making no mention of Kundalinī. Indeed, as Silburn explains in her book on the subject, Kundalinī is referred to as prāna kundalinī in Trika texts.[67] The function of this concept, along with the related ideas of the arising of energy and sound, is, I would argue, primarily in visualization (dhyāna) which allows for the realization of the coextension of the individual and cosmic bodies. This technically 'works', because of the principle previously stated that the mind takes on the qualities

of its objects. The forms and images visualized, embody, and are therefore symbolic forms of, higher shared realities. The purpose of their visualization is to realize those levels and their incarnation in the body, which itself becomes a symbolic form.

Kundalinī and the channels and centres up which she passes are creatively imagined or visualized. This explains the varying textual accounts and varying traditions of vertical axis model homology and cosmical recapitulation. For example, the NT, commented on by Ksemarāja, presents various systems of visualization. One of these, the subtle meditation on Mrtyuñjit, involves piercing the six circles (cakra), which are homologous with the five spaces (vyoman) or, as Ksemarāja calls them, 'voids' (śūnya), six centres (ādhāra) and twelve knots (granthi), located along the central axis of the subtle body, the susumnā nādī.[68] The yogi visualizes Śakti in the central breath (udāna) which is manifested between inhalation (prāna) and exhalation (apāna). This Śakti, with which the yogi identifies through placing his mantra upon her along with his virile energy (vīrya), arises from the subtle centre of the organ of generation (janmādhāra or ānandacakra), piercing the six centres and the twelve knots, to the Supreme; the absolute in the form of Mrtyuñjit, at the crown of the head in the dvādaśānta. The yogi then re-descends to the heart centre where his body is filled with the elixir of longevity (rasāyana) or nectar (amrta) which flows through innumerable channels. The purpose of this, according to the text, is agelessness and immortality.

This shows firstly that the rising of energy within the body is to be visualized, secondly that this visualization homologizes the body with the manifest

cosmic body, and thirdly that there is variation as to the name and number of the centres located along the body's axis. Sanderson notes that the six centres common in the Kubjikā tradition and later Kaulism, which become pan-Hindu, are not found in the Trika, Siddhānta, Svacchanda or Krama texts, which put forward a variety of systems.[69]

Abhinavagupta mentions six centres in the PTV at the navel, the heart, throat, palate, top of the head and finally the cave of Bhairava beyond the crown of the head.[70] The NT also mentions six levels of the body, though a different six: namely, the organ of generation (ānandendrīya), the navel (nābhi), throat (kantha), palate (tālu), and the eye centre (bhrūmadhya. However, a further two levels are implied and are found in other texts, at the forehead (lalāta) and, as in Abhinava's list, at the crown of the head (dvādaśānta).

As Brunner shows in her excellent paper which summarizes the text,[71] these levels correspond to a variety of centres - the spaces, circles and so on - which are also levels of the cosmos. Thus the Śiva and Śakti sthāna-s correspond to the tattvas of the same name and are located within the body just below the dvādaśānta. Similarly the sixth to eighth granthi (counting from the top) are Sadāśiva and Īśvara, while the twelfth and last is māyā (i.e. the names of the tattvas). The way in which these correspond to the body shows a flexibility of terminology. Thus the māyācakra, which is located at the navel, does not correspond to the māyāgranthi which is below the genital centre (in the 'root' centre, the mūlādhāra). There are further visualizations within the text which indicate the fluidity of these systems. For example, the gross

meditation on Mryuñjit involves visualizing Kālāgni, the fire of time, arising from the toe and burning the body, destroying and thereby purifying it.[72] A summary of these meditations can be found in Brunner.

That the subtle body is the focus of visualizations which are very varied, is again indicated in other traditions of visualization: the eight mothers of the subtle body, for example, in the DH; or outside the Trika in the Śaiva Siddhānta, the visualization of the yogi's body as a banyan tree whose various parts are associated with the tattvas, described by Aghoraśiva.[73] Again, in the Pāñcarātra's LT, influenced by the Trika, there is great variation in the visualization of the subtle body, ranging from three centres to thirty two.[74] I would therefore tend to agree with Bharati when he writes:

> ... this yogic body is not supposed to have any ontological status in the sense that the physical body has. It is a heuristic device aiding meditation, not an objective system.... the Tantras take some pains to explain that this body and its organs have no actual existence.[75]

I would however stress Bharati's words 'in the sense that the physical body has'; subtle bodies and subtle worlds being less solidified in tantric teachings than the physical. Kundalinī is visualized as arising through the centres at a subtle level where there is less coagulation and solidification, and where the boundaries of forms are more fluid. Because, for the Trika, all is ultimately the body of consciousness, and manifestation is the product of māyā in varying degrees of coagulation, all visualizations of a bodily

structure and processes occurring within it ultimately have no ontological status. (Although from the logic of an absolute perspective it could of course be said that the centres have as much ontological status as anything else.)

Conceptual schemes, according to Trika teachings, significantly contribute to experience, as can be seen in the case of Kundalinī, where visualization facilitates and partly constitutes her arousal. That samsāric experience is mediated is recognized by the Trika. However, the experience of liberation itself is thought to be unmediated, as this is the direct apprehension of pure consciousness without an object.

This is not to say that the arising of Kundalinī is not regarded as a 'religious experience', in the sense of an event or occurrence within the body. It is, as would seem to be clear from the TA where she is described as piercing the centres (cakrasambheda). But should this rising force suddenly descend, then possession by demons (piśācāveśa) would ensue.[76] The various Kundalinī visualizations are facilitators of the 'Kundalinī experience'. Rather than there being experience x which is then interpreted by various cognitive schemes y, the cognitive schemes help to facilitate that experience and, indeed, partly constitute it.

I am not arguing, with Katz, that there are no unmediated experiences, that religious or mystical experience cannot be distinguished from interpretation,[77] but merely, in line with attribution theory, that there is a conceptual as well as an emotional element in the construction of experience.[78] This can be seen with Kundalinī where an elaborate conceptual structure, involving various schemes of

homology are part of the Kundalinī experience. These interpretative schemes precede or anticipate any non-cognitive element. This is recognized within the Trika itself which maintains that the ānavopāya is a way to liberation involving the support of thought constructions (vikalpa), or conceptual schemes, such as visualization (dhyāna).

We can see that the tradition constrains the body, and that it does so in order that particular consciousness might transcend its limitations. The Trika tradition prescribes the yoga of Kundalinī, which involves conceptual schemes projected onto the body and which involves a view of the body as structured in ways which are homologous with the cosmos. Although textual details vary, a general picture is generated of a power which is identified with the breath, with cosmic sound, and spoken of in metaphors of lightning and reptiles, moving upwards within the body. Furthermore this power, although particularized within the body, is identical with the universal power of the manifest and essential cosmic bodies.

The three concepts of breath (prāna), Śakti (i.e. Kundalinī) and sound (mantra, varna, nāda) are intimately drawn together within the body which they traverse and pervade. These terms in the context of transformation through 'arising' (uccāra), are interchangeable. In the PH Ksemarāja says that breath needs to be cultivated in its subtle (sūksma) form in order that it might penetrate the eye centre (bhrūbheda)[79] which in turn leads to supreme consciousness. Ksemarāja quotes a text which says:

> Having left behind gross breath, there (arises) the inner friction of the subtle

> (*sūksmamathāntara*). But beyond the subtle the supreme vibration (*paramaspanda*) is reached.[80]

Here is a good example of how there is a continuum of breath from the body of consciousness to the individual body. As Silburn observes, the precise meaning of the term 'prāna' varies with the levels of the cosmos and could be rendered as 'consciousness', 'life', 'energy', 'breath', 'inhalation' and 'exhalation' depending.[81] Gross breath gives way to subtle breath, as the yogi rises higher within his body, which is also a journey through the cosmos. This in turn gives rise to the supreme vibration identical with the body of consciousness. Breath is, in fact, a manifestation of vibration within the body, as all manifestation is a form of breath (*prānanarūpa*).[82] The yogi must realize this in order to transcend limitation.

Through meditating upon the breath and revolving the five breaths, namely *prāna*, *apāna*, *samāna*, *udāna* and *vyāna*,[83] within the body, which, says Abhinavagupta, is the definition of *uccāra*, the yogi realizes that his body and its breath are but the consequence of a cosmic process. Prāna is equated with the energy of the cosmos manifested in varying degrees of subtlety. Indeed, Ksemarāja says that the 'initial consciousness is transformed (*parinata*) into breath',[84] descending through the cosmical hierarchy to the body where it 'follows a thousand channels'.[85] These emerge out from the central channel of the subtle body like central rib of the *palāśa* leaf.[86] Although prāna is the force of manifestation, and therefore of bondage, equally it is a means of transformation through its withdrawal up the central channel to the dvādaśānta at the crown of the head. The VB says that the supreme

Śakti expresses herself upwards as prāna,[87] rising through the centres of the body from the root (mūla), in a lightning-like way. The text says:

> One should visualize (cintayet) that one (arising) from the root, resplendent with rays, (going) from the subtle to the most subtle, and who dissolves in the dvadaśānta. (In this way) Bhairava arises. One should visualize the upward going lightning form in every centre successively to the triple fist (the dvadaśānta). In this way, finally, there is the great arising.[88]

The raising of prāna within the body is facilitated through visualization. From this text, both mental image and the experience of energy arising in the body, suggested by the image of lightning, are united as would be expected. The dissolution of this force at the crown of the head being the revealing of the body of consciousness, here called Bhairava.

This arising of power is archetypally expressed in the image of Kundalinī, sleeping at the lowest centre, coiled around the linga of Śiva also called bindu. The Tantrasadbhāva, one of the texts of Trika 1 quoted by Ksemarāja, describes her in an interesting way:

> That Śakti who is described as supreme and subtle, and beyond the pale of religious practices; enclosing within herself the central bindu sleeps coiled in the form of a snake. O illustrious Umā; sleeping there, she is thoroughly incognizant. Having cast within her womb the moon, fire, the sun, the stars and the fourteen worlds she appears as if senseless owing to poison.

> Then, O fair one, she gets awakened with the throb (*ninādena*) of highest knowledge, being churned by the *bindu* present in her womb.
> The churning goes on with whirling force in the body of the Śakti till with the penetration of Śiva's *bindu* there appear at first many light-drops of great splendour.
> When the subtle circular Śakti (*kalā*) is aroused by that creative throb of knowledge, then, O dear one, the powerful four phased *bindu*, existing in the womb of Śakti, assumes the straight position by the union of the churner and that which is churned.[89]

This is a theologically loaded visualization involving an experience of light and sound. Kundalinī is asleep, unconscious (*na manyate*) and seems confounded (*mūdha*) by poison (*visa*). The sleep is the sleep of ignorance which keeps consciousness particular, while poison is described by Abhinavagupta as an omnipenetrating power which obscures brilliance[90] and is thus akin to mala. Once Kundalinī is awakened this poison, observes Silburn, is channelled into a force which penetrates the centres.[91] In other words, the arising Kundalinī is a transformation of the pollution of ignorance which keeps beings bound. Yet as Kundalinī is sleeping at the base of the body, she is also identified implicitly with the essential cosmic body and contains the cosmos, represented by the sun, moon and stars, within her womb. She is within the body, yet the universe is within her.

Kundalinī is therefore an ambivalent force. On the one hand she is the path to liberation, yet on the other she is the cause of bondage insofar as

manifestation caused by Śakti is the cause of bondage. This idea is formalized in the concepts of the downward flowing (*adhah*) and upward (*ūrdhva*) flowing Kundalinīs; the former flowing away from the body of consciousness, the latter rising towards it, piercing the centres of the body to the *dvādaśānta*. Silburn discusses this distinction, classifying these two forms as two aspects of Prāna-kundalinī which is Śakti-kundalinī made manifest.[92] She says that the inferior, descending energy functions at the level of breath and sexuality, while the ascending energy is a cognitive and liberating force identified with the 'arising' breath *udāna* which devours duality.[93]

Through rising up the susumnā, Kundalinī unites the polarity of Śiva and Śakti within the body; Śiva being located at or above the crown in the dvādaśānta, Śakti at the base in the *mūlādhāra*. The cosmic polarity is reiterated not only here but also in the bindu of the heart and Kundalinī who enfolds it. Among its designations, bindu refers to semen, as well as the point from which the cosmos emanates (and so is akin to the Śiva-tattva), hence bindu is the force which churns in the womb of Śakti and is also Śiva at the centre of manifestation. We have in this passage the overlay of two images. On the one hand bindu in the heart, yet on the other hand bindu churning within the womb. Both womb and heart are corresponding images, both represent the centre of the cosmos where Śiva is the churner (*manthana*) of Śakti the churned (*manthya*).

At one level the churner and the churned refers to the yoga practice of prānāyāma in which the inspired and expired breaths are united in the upward breath which is also identified with Kundalinī. Abhinavagupta compares this churning of the breath with the fire

sacrifice lit by two fire sticks, by whose friction there arises the vertical breath.[94] A number of distinctions between Śiva and Śakti, churner and churned, inspired breath (prāna) and expired breath (apāna), bindu and womb, are made in this passage.

These points reveal the complexity of the Kundalinī image and how Trika theology and cosmology are implied in it. The body contains Kundalinī who embraces the concepts of manifestation and freedom from it, and is therefore an expression or symbolic form of the Trika religion. Kundalinī, asleep at the base of the susumnā, is farthest from the body of consciousness, yet once awakened her upward movement becomes a liberating power. This is a journey through the body, which is also a journey through the cosmos.

The Kundalinī experience is both visionary and theologically informed. The subtle centres located along the central axis of the body and Kundalinī's upward journey through them, are visualized. Such visualization facilitates the arising of Kundalinī through the various homologous levels. This arising is not separable from a conceptual matrix; the framework and the experience are inextricably intertwined as is admitted by the Trika in maintaining that visualization (dhyāna), as a part of the ānavopāya, is a mental support of consciousness trying to go beyond its limitations. We have outlined some of these systems here, but what I want to bring out is that the variety of visualizations indicates that different systems were not regarded as having any solidity or existence outside of consciousness.

We have now seen how the Trika constrains the body through its various yogic paths of transformation. These paths show the body to be both, in one sense, a

cause of bondage and, in another, a cause of liberation. All of the ways I have discussed are thought to be 'inner' or yogic, except for the third part of the sthānaprakalpana (part of the ānavopāya) which is 'outer'. It now remains to be shown the way in which the two Trika liturgical systems the Tantra and Kula prakriyās regard the body as a means of transformation.

CHAPTER 8

TRANSFORMATIVE LITURGIES

(1) The Two Liturgical Systems

Although a broad distinction can be made between 'inner' yoga and 'outer' liturgy - a distinction maintained by the Trika - this distinction can nevertheless become blurred in so far as yogic elements are present within Trika liturgies. As with yoga, the liturgical process constrains the body which becomes the locus of transformation to the Trika's theologically defined goal. There are two kinds of liturgical system within the Trika, the Tantra- and the Kula- prakriyā-s. This chapter will examine these two systems in order to show how they are thought to be transformative and to demonstrate the importance of the body in these processes. A detailed exposition of actual liturgical procedures will not be presented except where they demonstrate the way in which these liturgies are regarded as transformative. But first to clarify some terminology.

By 'liturgical system' (prakriyā) I mean a structure of initiation and daily practice involving some idea of communion or identification with a trans-individual power: a participation in divinity which

will be variously characterized in different systems. A prakriyā is related to a guru paramparā in that the guru of a specific lineage is empowered to initiate the neophyte into it. Indeed, different lineages and paramparās can exist within one tradition (sampradāya). The tradition, designated by the term sampradāya, is a wider category containing guru lineages and liturgical systems. Within the Trika tradition there are two liturgical systems, each related to a different guru lineage: the Tantraprakriyā, as I have said, to the Tryambaka lineage, the Kulaprakriyā to the Ardhatryambaka (see p. 209f). The term 'prakriyā' here seems to be synonymous with the general term yāga, 'sacrifice' or indeed pūjā, 'worship'. Thus the TA refers to the Kulaprakriyā as the Kulayāga.[1] Entry into such a liturgical system is entry into a transpersonal, structurally higher shared reality or collective body. In an interesting passage in the TA quoted by Muller-Ortega, Abhinavagupta writes that individual consciousness enters a state of union (samghatta) with a group consciousness in the spheres of dance and ritual and the participant experiences the group as his own body (svānga).[2] By entry into the liturgical system through initiation the adept transcends his particularity and becomes one with a larger or higher shared reality.

The Tantra system, which I shall deal with first, is the normative Trika liturgical system prescribing the Trika Śaiva's daily worship (nityavidhi), into which all adherents would have been initiated, while the Kula system represents a more esoteric tradition within the Trika only for the suitable person (adhikārin). Sanderson writes: 'Clearly the Kaula Trika was the preserve of virtuosi ..., while the Tāntrika

... enabled the sect to establish itself as a broad-based tradition'.[3] The reason for this will become clear, namely that the Tantra does not have an erotic dimension, whereas the central focus of the Kula is the caste-free sexual act as a means of communion with Paramaśiva, and therefore the subject of general prohibition and even fear by the orthodox brahman.

(2) The Tantraprakriyā

Sanderson has shown in some detail the structure and content of the initiation and daily worship (nityavidhi) of this system and the way in which it absorbs earlier phases of the tradition.[4] I shall here briefly summarize the structure of the liturgy, generally following Sanderson's account, in order to show how the body is homologized with the essential and manifest cosmic bodies through their internalization. The realization of this internalized cosmos and its deities as identical with the particular consciousness of the adept, is the transformative purpose of the liturgy.

Tantric liturgy follows a basic fourfold pattern of the purification of the individual body (the bhūtaśuddhi), the divinization of the individual body through nyāsa, mental or inner worship (mānasayāga, antarayāga) involving the visualization of and identification with the deity/deities, and finally external worship involving offerings of flowers, incense etc. or indeed the consumption of meat and wine.[5] This basic pattern is a common feature of Tantric liturgy and apart from the consumption of alcohol and meat, can be found in, for example, the

Jayākhya-samhitā of the Pañcarātra and the SP of the Śaiva Siddhānta. Following this basic pattern, the daily liturgy of the Trika Tantraprakriyā begins by projecting the deities of the Trika mandala (see below) onto a smooth surface, followed by the ritual destruction of the body and its divinization through placing deities' mantras upon it, thereby identifying the body with the totality of the cosmic body. The body thereby becomes a divine body (divyadeha), which is to say that the adept recognizes the identity of his individual body with the essential cosmic body.

The term 'divine body' (divyadeha) refers to the body homologized with, and so transformed into, Śiva and the body of the universe. This purification is followed by inner or mental worship in which the cosmical hierarchy, culminating in the three-pronged mandala of the Trika, is visualized as being coterminous with the body. Such a destruction and re-creation of the body is consonant with the Tantric idea that only a deity can worship a deity, thus Ksemarāja says that 'having become Śiva one should worship (yajet) Śiva'.[6] The Trika Śaiva concludes his daily rites, performed at least twice,[7] with external worship. I shall examine this process in more detail.

The Purification of the Body

After initiation by the Trika guru during which the disciple is possessed by the deities installed in the external mandala which has been prepared, he is empowered to perform the daily liturgy and to recreate the mandala during mental worship or visualization.[8] Although ultimately there is no distinction between the

absolute and manifestation, between particular and universal consciousness, in a different way of thinking, according to the logic of the tattvas, the higher levels of the cosmos are purer than the lower. The body, being a product of lower manifestation (of semen and blood), is impure in relation to higher levels, especially those above māyā. The body is therefore ritually destroyed, and thereby 'purified' in the imagination in order to transcend the lower, more restrictive layers of the universe.

After performing the purificatory preliminaries which involve homologizing his hands and body with Śiva and Śakti through installing their mantras, which thereby comprise the totality of the cosmos,[9] and installing these mantras in two wine-filled cups, the Trika Śaiva, as Sanderson has shown, makes an offering to the guardian deities surrounding his place of worship (yāgagṛham). He expels evil powers and enters it. Once there he protects the place with the weapon mantra (astramantra), sits facing north, and purifies his body with the same mantra, imagining it as a fire which reduces the body to ashes which are then blown away by a wind.[10] In this way his particularity and therefore limitation are ritually eradicated. Sanderson puts this idea in a concise way:

> The process of incineration is to be understood by the worshipper as the destruction of his public or physical individuality (dehāntatā) and the blowing away of the ashes as the eradication of the deep latent traces (saṃskārāḥ) of this binding identification. He is to see that all that remains of his identity is pure, undifferentiated

> consciousness as the impersonal ground of his cognition and action.[11]

The body, which represents a condition of ignorance and the wrong discrimination of subjects from objects, is 'incinerated' to allow the pure consciousness of the essential cosmic body to shine through. Indeed, this visualized burning of the body in the mind recapitulates the actual burning of the physical body at death on the funeral pyre, and is further paralleled by the 'burning' of the entire cosmos at its dissolution. There is, then, a homology between the burning of the physical body, burning the body mentally in visualization, and the burning of the manifest cosmic body at its dissolution. The universe can be compared to a vast cremation ground (śmaśāna), in Dyczkowski's words, 'strewn with the lifeless "corpses" of phenomena'.[12] All bodies are incinerated in this cosmic cemetery which is ultimately identical with pure consciousness. Abhinavagupta writes:

> Who does not become perfect by entering in that which is the support of all the gods, in the cremation ground whose form is empty, the abode of siddhas and yoginīs, in the greatly terrifying place of their play where all bodies (vigraha) are consumed? (That place is) filled with the circle of one's own rays (svaraśmimandala), where dense darkness (dhvāntasantata) is destroyed, the solitary abode of bliss, liberated from all discursive thought (vikalpa), and filled with innumerable pyres (citi); in the cremation ground terrifying to consciousness (citi).[13]

This vivid image shows that the cosmos is the cremation ground which is identical with pure consciousness, the 'support' (ādhāra) of the gods (devatā), and in which bodies are incinerated. Yet it is also a place where darkness is destroyed and the bliss of liberation attained. A pun is intended here on the word citi which means both 'pyre' and, of course, 'consciousness'. As the cremation ground is filled with terrifying pyres, so the cosmos is filled with particular consciousnesses which are burned in the pyre of supreme consciousness.

The Creation of the Divine Body

Having destroyed his body in the visualization of the bhūtaśuddhi, the adept then recreates a divine body (divyadeha) through nyāsa, the imposition of mantras onto it, homologizing it with the essential and manifest cosmic bodies. This newly created divine body is identical with the body of consciousness and is fit to worship Paramaśiva: the body of consciousness worshipping itself.

During nyāsa parts of the body are identified with the cosmic bodies. The PT, commented on by Abhinavagupta, says that the adept should bind the head, mouth, heart, reproductive organ, the image (mūrti) and the directions by nyāsa,[14] thereby creating a homology between body, the symbolic form of Śiva in the mūrti and the space of the manifest cosmic body extending infinitely around the adept.[15] In the liturgy of the Tantraprakriyā the adept infuses his body with the mantras of the deities who are expressions of himself as Paramaśiva, and whom he will worship in the

mandala which is internalized through visualization and identified with the thirty six tattvas.[16]

Having divinized or recreated a divine body through nyāsa, the adept can then go on to the next stage of mental or internal worship (antarayāga, manoyāga), which is the visualization of the internalized mandala, the Trika mandala of the trident (triśūlābjamandala). This trident, visualized along the body's axis, corresponds to the thirty six tattvas and, most importantly, to the three goddesses of the MVT Parā, Parāparā and Aparā, from whom the Trika partly derives its name. The trident is visualized, as Sanderson has shown, as extending from four fingers below the navel to the trident's three prongs above the crown of the head.

Along this central axis the various tattvas are located: earth, water, fire and wind below the navel with space (ākāśa) pervading each one, and the tattvas from the subtle elements to māyā arranged from the navel thirty fingers up to the aperture of the palate (tālurandhra). From here, between the palate and the cranial aperture (brahmarandhra), the remaining tattvas of the pure course are arranged: the plinth of the trident corresponding to Śuddhavidyā, upon which is the lotus of Īśvara, upon which in turn is visualized Sadāśiva as a blazing corpse, to quote Sanderson, 'emaciated in his transcendence of the lower universe, resonant with the mad laughter of destruction, gazing upwards to the higher light of the Trika's Absolute'.[17] Above this at the level of the dvādaśānta, twelve fingers above the cranial aperture, the three prongs of the trident rise from Sadāśiva's navel. Upon the prongs are the three goddesses Parā, Parāparā and Aparā, each seated on a corpse. The central Parā is white,

beautiful and tranquil while her sisters Parāparā and Aparā are red, wrathful and terrifying.

In his article Sanderson shows how this is an elaboration and extension of earlier systems which ended with Sadāśiva; the Trika Śaivas crowning this earlier system with the three pronged trident thereby elevating the Trika above the dualistic tradition.[18] Although not present in the MVT, Abhinavagupta infuses the Krama supreme deity Kālasamkarsinī, the destroyer of time, or Mātrsadbhāva, the essence of the mothers, into this system by making the three goddesses emanations of this supreme fourth power, which he identifies with supreme consciousness.[19] Sanderson notes that this 'overcoding' is an attempt to incorporate the Kālī traditions of the Krama into which Abhinavagupta was initiated, into the Trika.[20] To reiterate Sanderson's point: Abhinavagupta does this for two reasons, firstly he wishes to preserve the identity of the Trika's three goddesses of the MVT, and secondly he wishes to infuse these deities with a monistic Śaiva 'idealism' which says that they are the projections of a supreme pure consciousness identified with Kālasamkarsinī.

During the liturgy, having 'destroyed' the body, the adept identifies himself with Parā, the central of the three goddesses. He then, as Parā, ascends up through the trident mandala, which is a journey up through his own body, and expands as the entire cosmos. Behind or beyond Parā is the absolute Kālasamkarsinī, the purely transcendent with whom she (and therefore the adept) is identical. In terms of the tattva hierarchy, these three goddesses are situated above the Śiva-tattva at the dvādaśānta and so are implicitly identified with the essential cosmic body, the purely

transcendent Paramaśiva. Even so, Abhinavagupta installs the fourth power behind them of which they, in one logic, are emanations. Although Kālasamkarsinī is not actually visualized, she is implied as the 'ground' or basis of the three goddesses; the hidden reality beyond even this absolute reality.

We can see here the problem that the supreme reality of the Trika, while being beyond manifestation, in some sense can be seen as the top of manifestation from which the cosmos emanates. The Trika, wishing to place itself at the top of all traditions and wishing to convey the idea of a reality beyond the cosmos, places the three goddesses at the top, beyond the Śiva-tattva. Yet even so, Abhinavagupta wishes to convey the idea that these goddesses are truly only one reality which he calls in this context Kālasamkarsinī. That this fourth power, the esoteric heart of the Trika, is beyond all representation is indicated by her absence from the actual visualization of the trident mandala, although the three goddesses of its prongs are identical with that supreme rality which is the body of consciousness. In the PTV Abhinava quotes a text eulogizing the Goddess as a triangle (trikona) called the Mahāvidyā, the 'great knowledge' and by implication the 'great female sound-form' (vidyā refers to a class of 'female' mantras). This triangle is equated with aham: a is Bhairava, ha is Śakti as Kundalinī and the anusvāra (m) is the particular experient (nara).[21] These three realities which constitute the triangle are also the prongs of the trident.

The mandala therefore contains a paradox or at least an ambiguity in these overlayed homologies regarding the status of the three goddesses. On the one hand they are identified with the supreme subjectivity

(ahantā), the essential cosmic body, yet on the other they are regarded as emanations from that absolute. That the three goddesses are regarded not only as identical with the body of consciousness but also as emanations of it, is shown in the structure of the mandala itself which depicts a central lotus out from which emerge the three prongs of the trident each tipped with a further lotus. These three lotuses contain the goddesses or the three powers of Icchā, Jñāna, and Kiyā which are also implicitly homologized with subject (pramātr), means of knowledge (prāmāna) and object (prameya), and with the three principles of Śiva, Śakti and the individual soul or experient (nara or anu).[22] These correspondences can be shown as follows:

Parā	Icchā	pramātr	Śiva
Parāparā	Jñāna	prāmāna	Śakti
Aparā	Kriyā	prameya	nara

In these homologies, noted by Silburn,[23] we see that Parā, the Supreme Goddess, is identified with subjectivity, and therefore with Śiva, and with the force of intentionality towards manifestation. Parāpara, the Supreme non-supreme Goddess, corresponds with Śakti who is the power that enables cognition (jñāna) of the cosmos to occur and so is identified with the means of knowledge. Lastly Aparā, the Non-supreme Goddess, represents objectivity, action and limited consciousness (nara), at the opposite pole to the pure subjectivity, inaction and unlimited consciousness of Parā.

The mandala represents the totality of the cosmos and its source. But more than a 'representation' the

mandala is a symbolic form, regarded as the supreme deity itself, in the same sense that mantra is regarded as the supreme. This mandala is energized by the power guru during initiation and thereafter by the adept himself whenever he evokes it during his daily ritual, empowering it by placing mantras (which are deities) upon it.

The triśūlābja mandala can be seen as a model of the manifest cosmic body emanating from the essential cosmic body. Although I am here going beyond the bounds of the text, an interpretation of this might be that Kālasamkarsinī in the central lotus of the mandala, represents the essential cosmic body from which emanates the manifest cosmic body whose totality is represented by Parā; collective bodies by Parāparā; and the individual bodies (which nevertheless are derived from and participate in the collective) by Aparā.



In visualizing this mandala the adept both internalizes the cosmos and its source, defined by the Trika, and in so doing hopes to erode and finally eradicate any sense of individuality or separateness from supreme consciousness (here regarded as Kālasamkarsinī). Because the mind is thought to take on the qualities of its objects, the adept through

visualizing the mandala which is the totality of manifestation and its source, will thereby realize that the essential and manifest cosmic bodies are contained within his own body, and that there is no distinction between him and the object of his meditation.

This idea is further reinforced, after the visualization of the mandala is completed, by external worship (bāhyayāga) which involves the consumption of wine (madya) and flesh (mamsa) redolent of the hard Tantric traditions from which the third phase of the Trika is derived. That external follows internal worship, indicates that the internal is no more important than the external; the distinction between the two being ultimately non-existent. Indeed, the consumption of these substances, forbidden by orthodoxy, reinforces the idea that there is no reality which is impure. Substances which are polluting to the orthodox Brahman are potentially liberating for the Tāntrika who intends to realize his identity with the cosmos and the absolute. This is especially true of sexual substances and situations which transcend orthodox strictures, to which we now turn.

(3) The Kulaprakriyā

Yoga and liturgy, as we have seen, are forms which express the Trika tradition and harness the body. The body 'embodies' the tradition, in order for the practitioner to realize his identity with absolute consciousness. This is to recognize the coextension of the body with the body of consciousness. Although ultimately individual and absolute are identical, there is also a hierarchy of levels, in which the higher

forces are reflected in the lower: the human faculties of willing, cognizing and acting are reflections of Paramaśiva's cosmic powers. This is also true of human sexuality, for human love-making recapitulates in the human world the cosmic union of Śiva and Śakti.[24] The cosmical polarity is reflected not only within the body (as, for example, in its vertical axis between Kundalinī and Śiva), but also between individuals in male and female bodies.

The Kulaprakriyā is the esoteric rite within the Trika in which this polarity is used in order to realize the union of Śiva and Śakti. Chapter twenty nine of Abhinavagupta's TA is devoted to an explication of this secret rite. It is an interesting, if obscure, document which has only been analysed in publications to any extent by Silburn who translates certain key passages[25] and by Masson. Comparing the rite to a play he writes:

> The ritual is in fact an elaborate play that takes the greater part of the day. The goal is the same as in any ordinary drama, to reach a state of perfect equanimity, blissful repose, where the dūti identifies herself with Śakti, and the male identifies himself with Śiva.[26]

By identifying the goals of the Kulaprakriyā and drama, Masson seems to be referring to the identification of religious experience (brahmāsvada) with aesthetic experience (rasāsvadā) in Abhinavagupta's writings,[27] where the goal of aesthetics is the emotion or flavour of tranquillity (śāntarasa). But although there may be parallels, the goal of the secret rite is far higher, namely union with Paramaśiva, called the supreme

Bhairava and Kālasamkarsinī.[28] This might be viewed as a merging of the human couple into the divine couple of Śiva and Śakti; of two individual bodies into one essential cosmic body. Indeed, Abhinavagupta says that for the suitable person (adhikārin) this practice gives gradual perfection (siddhikrama) within a month which would otherwise take thousands of years with floods of mantras (mantraugha).[29]

(4) The Transmission of Power and the Transformation of Desire

Although desire is thought to keep a being bound in samsāra, when harnessed by the tradition it is regarded as transformative. As other bodily expressions can be harnessed, so too can desire in a ritual context. Eliade expresses this idea when he writes 'sexual union is transformed into a ritual through which the human couple becomes a divine couple'.[30]

Sexual union (maithuna), or more specifically orgasm (kampakāla), reflects the joy (ānanda) and wonder (camatkāra) of Paramśiva and is thus regarded as a means for its realization. The transformative effects of orgasm are well attested in the tradition. For example, Somānanda says that pure consciousness is perceived in the heart when semen is discharged (visarga-prasara),[31] and the VB that possession (āveśa) by Śakti or absorption in her - the term āveśa is ambiguous - occurs during the (sexual) excitement of uniting with Śakti (śaktisangamasamksubdha).[32] This idea finds sympathy with Abhinavagupta, who writes that at the moment of orgasm (kampakāla) both genders (ubhaya) can experience the entry of consciousness into

the 'firm state' (dhruvapada). This is one's own essential consciousness (svasamvit), the experience of which results in contentment due to this 'internal touching' (antahsparśasukha).[33] Indeed, after intercourse when one is desireless (anicchā), an unmanifested sound (aksaramavyaktam) is contained in the throat of the lover. If he places his consciousness (citta) there, having abandoned meditation and concentration (dhyānadhāranavarjita), he spontaneously (yugapad) commands the universe (jagat).[34]

Desire is a means of gaining higher understanding and power, and through the path of orgasm the lover can become aware of the sound of the cosmos: the sound identified with the manifest cosmic body issuing from the essential cosmic body. Orgasm itself can be seen as a symbolic form of the body of consciousness, and the expression of the joy of liberation. This is particularly exploited in the ritual context of the Kulaprakriyā

As Eliade has outlined, this idea has a long history in the Indian tradition,[35] beginning with a homology between love-making and sacrifice. We find this in the Aitareya-brāhmana[36] and later the Upanisads make an analogy between human sexual and divine mystical union. The Brhadāranyaka-upanisad says:

> As a man embraced (samparisvakta) by his beloved woman knows neither the outer (bāhya) nor the inner (antara), so a man embraced by the essence of wisdom (prajñā) knows neither the outer not the inner.[37]

Other examples could be cited[38] and there would seem to have been a tradition which advocated sex as a

spiritual path dating back at least to the time of the Buddha.[39] The way is therefore open for tantric traditions to cultivate the idea of homology between sexual union and liturgy.

Silburn notes that the sense of touch (sparśa) is regarded by Indian culture as the most predominant in sexual contact.[40] This sense is regarded by the non-dual Śaivas as supreme, reaching up to Paramaśiva. For example, Silburn quotes Abhinavagupta who says that the faculties of seeing, hearing, tasting and smelling do not go beyond the māyā-tattva, whereas touch does, as an inexpressible subtle sensation. This is illustrated in the following passage from chapter 29 of the TA. In the following renderings I have often relied on Silburn's translations, particularly with obscure passages.

> Smell, taste and form, gradually becoming more subtle, are stationed (sthita) in their supports (dhāra) at the end of the tattva of the qualities (guna) and at the end of the māyā-tattva. Touch, which is very subtle, abides in the system (naya) at the end of the Śakti-tattva, and is truly very subtle. By this the yogi is eternally cut-off from desire. But at the end of that touch there is consciousness (samvit) which is pure, whose power is the form of space (vyomarūpinī). Having mounted which (the yogi) attains the supreme whose nature is its own light (svaprakāśa).[41]

This, of course, is a different system to the more usual in which the senses emerge below ahamkāra. According to Jayaratha's commentary, smell reaches up to the prakrti-tattva, the tattva containing the

qualities, while taste and form reach up to māyā. Touch, however, reaches up to the Śakti-tattva, beyond which is Śiva. A possible explanation here is that while manifested below ahamkāra, the latent traces of the senses have their origin higher in the cosmic structure; an idea suggested by the senses becoming more and more refined as they ascend higher.

Although it is unclear precisely why Abhinavagupta makes these connections between the senses and lower levels of the cosmos, what is clear is that touch is regarded as a sense of great importance in the context of a transformative practice. This is because touch has its roots at the top of the manifest cosmic body, though it does not exist in the condition of vibration (spanda), identified with Paramaśiva beyond manifestation.[42] Touch at the physical level is a reflection of the 'touch' of the Śakti-tattva, and so can be a route back to that level; an idea which finds its parallel in the Buddhist notion of touching nirvāna or the 'immortal element' (amitā-dhātu) with the body.[43] The sense of touch emphasizes the body, and the exploration of the sense of touch in love-making becomes a reflection and means of achieving the level where touch originates.

As human touch reflects the cosmic power of touch, so human sexuality reflects the power of Śiva's eternal joy, the Ānanda-śakti. The human male and female reflect Śiva and Śakti and their love making reflects the union of Śiva and Śakti in the essential cosmic body. This human sexual power is harnessed by the tradition in the Kulaprakriyā in order that sexual intercourse (maithuna) will become a fusion (melaka, melāpa, samghatta) of the male and female principles of the cosmos. Human coitus becomes identical with the

union (yuganaddha, yāmala) of Śiva and Śakti. The yogi or siddha, also called a 'hero' (vīra), becomes the possessor of Śakti, while the yoginī or 'messenger' (dūtī) becomes Śakti. This is structurally parallel to the Buddhist Vajrayāna idea of the union of wisdom (prajñā) and means (upāya).[44]

The polarity is open to various homologies which are found in the texts, namely white semen (śukra, retas, bindu) in contrast to red blood (rakta, śonita), the penis (linga) in contrast to the vulva (yoni, kunda),[45] the sun in contrast to the moon,[46] and the emergent or arisen (udita) in contrast to the tranquil (śānta). These polarities are not thought to be conflicting oppositions, but rather are conceived as rhythms; a systole and diastole, the expansion (unmesa) and contraction (nimesa) of the breath and the rhythms of love-making, which reflect the vibration (spanda) of the cosmos as arisen (udita) and tranquilized (śānta). These forces are interpenetrated. Abhinavagupta writes:

> With this union (yāmala) all talk of division (bhidā) will have gradually vanished (galita) due to that progressively increasing yoga. This very consciousness is the union through letting go (visargasamghattha). That is the highest, upreme abode (dhāman), whose nature is both (Śiva and Śakti), noble and possessing universal joy (jagadānanda). It is not tranquillity (śānta) nor emergence (udita) but the cause (kārana) of the production of tranquillity and emergence, which is the supreme family (parakula).[47]

The union of opposites, particularly in the yoga of the united couple, dispels all distinction.

Abhinavagupta uses a rich variety of terms to convey this idea, namely samghattha, yāmala, yuganaddha, melāpa and melaka, which imply both the sexual union of human bodies and the union of Śiva and Śakti. This union is equated with the terms 'supreme consciousness' (samvit), the 'supreme family' (parakula), 'universal joy' (jagadānanda) and 'highest abode' (ūrdhvadhāman); a place realized once all distinctions are eliminated.

Human sexual union recapitulates in the physical world the union of Śiva and Śakti. Because of this recapitulation, transformation can occur from one to the other. As we have seen in Trika cosmology generally, the outflowing energy which results in manifestation can be reversed back to its source. Sexuality is a force which keeps beings attached to the lower worlds, but which can be 'reversed' and used as a means of liberation. Abhinavagupta explains this in terms of two kinds of force called 'wheels', the 'central' (madhyacakra) and the 'lower' (anucakra). The former is a term for the body of consciousness, the latter for the body of the universe. Indeed, there are several anucakra-s which emerge out from the central madhyacakra, conveying the idea of manifestation emerging out from the body of consciousness.

In the terminology developed here, the totality of anucakras is the totality of shared realities emerging from the essential cosmic body, the madhyacakra. The term anucakra itself, is akin to visaya in referring to the senses and their spheres. Jayaratha defines the term as the form (rūpa) of the senses such as the eye etc.[48]

Not only are the physical senses implied here, but also the powers behind them which enliven them, the Karaneśvaras. Each of the physical faculties of the

body might be regarded as a manifestation of these higher spheres. The senses, or the inferior wheels which are turned away from the madhyacakra, must be turned towards pure consciousness for transformation to occur. The yogi must realize that the senses are not separate or autonomous (prthag). This merging with the madhyacakra occurs, says Abhinavagupta, once the couple in the Kulayāga penetrate into supreme consciousness, the highest place. When this occurs they tremble. Abhinavagupta writes:

> Trembling is born in that couple (yugala) from the contact of entry (praveśasamsparśa) into the supreme abode (ūrdhvadhāman). Though (that couple) agitates the wheels of its lower senses (anucakra) at that time, they are composed of that (union) and are not autonomous (prthag).[49]

Jayaratha glosses the terms praveśa-samsparśa as samāveśa, saying that through progressive immersion/possession (samāveśa) there is entry into the supreme abode. Upon entering here, the couple tremble with the force of its power. Although through sexual contact the couple are agitating their lower senses, these senses or anucakras, are not autonomous but derived from, and participate in, the higher power of consciousness, their source. Such trembling is a sign of completeness (pūrnalaksana) which is experienced as wonder (camatkāra).[50] This completeness is also the satisfaction (tarpana) of the wheels; the senses having become desireless through the appropriation of their respective objects (vastu). The satisfaction of the senses leads to immersion into Paramśiva. Abhinavagupta says that objects appropriate to the lower wheels such

as flowers, perfume and incense, can create an intense fervour (ucchalana) or expansion (vikāsa) of consciousness (citi) which leads to immersion into Paramaśiva.[51]

The supreme abode is equated with union (samghattha), immersion (samāveśa), and supreme joy (parānanda). But more interestingly, Abhinavagupta equates it with the terms 'the circle of the mouth' (mukhyacakra) and 'the mouth of the yoginī' (yoginīvaktra), from which flows the spiritual tradition (sampradāya) by which one attains (samprāpyate) true cognition (jñāna). True cognition, explains Jayaratha, is immersion in supreme consciousness (parasamvitsamāveśa).[52] The 'mouth' or 'wheel' is identified with the body of consciousness from which the tradition flows bringing the cognition of liberation.

Here the sampradāya is a stream or current of power expressed in the human world as the Trika tradition, or more specifically as the Kulaprakriyā. Love-making becomes an expression of the tradition and is used in the service of this saving knowledge. Human actions are endowed with power once united with a higher source, and human sexual behaviour, though usually binding because cut off from higher power, becomes a means of transformation once harnessed as a vehicle for that higher power.

Within the Kaula tradition which Abhinavagupta is drawing from, this means two things: firstly that sex is regarded as a channel for the transmission of esoteric gnosis and secondly that this sexually transmitted wisdom is a means of transformation. We shall examine these two ideas in turn.

We have seen that a distinction can be made within the Trika between the power guru and the teaching guru; Abhinavagupta's Kaula guru Śambhunātha being an example of the former. The tradition (sampradāya), issuing from the 'mouth' of the essential cosmic body and expressed in the Kulaprakriyā, is transmitted through the guru, or more specifically the guru's 'messenger' (dūtī) in the secret rite. Abhinavagupta writes:

> The guru should transmit (samcarayet) the correct meaning of the family (kulārtha) to her alone (the dūtī). She (then) transmits it to men by the door in the way described (i.e. through her 'mouth').[53]

The guru, a vertical symbolic form of the essential cosmic body, transmits power to the yoginī or dūtī, and through copulation with her this power is transmitted to men.

Women are therefore regarded as the channels of esoteric power and knowledge. Whether this power was reflected in terms of women's social standing is another question, though Sanderson points out that the women of this tradition were the antithesis of the orthodox vedic model of docile dependence.[54] This power and knowledge is thought to be derived from the body of consciousness through the yoginīvaktra or mukhyacakra, which is recapitulated in the vulva, the 'mouth' of the human yoginī and the door through which this power and knowledge is transmitted.

The yoginī or dūtī is thus regarded as a manifestation of Śakti or the tradition's goddesses, the Mātrkās. Traditionally, in the earlier cremation ground cult which is the ultimate source of Abhinavagupta's Kaulism, the distinction between

goddesses and actual human women was, as Sanderson notes, blurred.[55] This blurring of the distinction between human and divine women is reflected in the ambiguity of the term yoginī, which refers to a female yogi, particularly in the Kulaprakriyā rite, and a non-human female deity. Jayaratha cites a text reflecting this ambiguity which says that through meditation one can contact a non-human yoginī to make love with; the implication being that this gives access to the higher level or body expressed in the yoginī:

> If one should meditate innate tranquillity (viśrāmam sahajam) even for a moment, thinking 'I am not and another is not, only as powers (do I exist)', then, having become a sky-goer (khecara), one obtains fusion (melanam) with a yoginī (or yoginīs).[56]

This makes the point that a 'spiritual sexuality' can occur not only on the human plane, but also at higher, cosmic levels through meditation.

Before the rite can begin it is necessary for the couple to be suitable (adhikāra). This means that the yoginī or dūtī who is the embodiment of Śakti, must be physically and intellectually gifted. Jayaratha quotes a verse from the Tantrarājabhattāraka, (reminiscent of Kāvya) which stipulates that the dūtī's eyes should be rolling with intoxication (madaghūrnitalocanām), that she should be trembling (trasta), quivering (sphura), shining (śubhā), laughing merrily (cāruhāsinī), red-lipped (bimbostī), beautiful (subhaga), practising love (priyavārtinī), with a happy nature (sukharūpā), endowed with the behaviour of Bhairava (bhairavācārasampannā), with the consciousness of

having destroyed greed and delusion (lobhamohapariksīnacetasam), and whose own-being is consciousness (citsvabhāvikām) etc.[57] It is clear from this list that the yoginī should be spiritually elevated, intoxicated by the power of consciousness, and demonstrate signs of possession through shaking and trembling.

Concerning the relation of the yoginī to the siddha, Jayaratha says that Abhinavagupta means to restrict the relation to any female member of the siddha's family except his wife. However, this view was evidently not shared by all and Jayaratha cites other texts which say that the yoginī should be 'one's own wife, sister, mother, daughter or beautiful friend.[58] The reason why Abhinavagupta excludes the siddha's wife is to ensure that lust is not aroused. Indeed, the siddha should be wholly free from desire (riramsā)[59] and anyone practising this rite with desire is a 'beast' (paśu).[60] There is, therefore, an element of taboo breaking in this rite as conceived by Abhinavagupta; a conscious decision to flaunt orthodox vaidika rulings concerning incest.

This shows how the Trika religion, while existing within orthodox society, at its Kaula heart subverted that orthodoxy and its prohibitions. If consciousness is infinite and the aim of Trika worship is to recognize the identity of one's restricted consciousness with that unrestricted reality, then an orthodox morality which creates inhibition (śankhā) is a worthless hindrance to be discarded. Moreover, in that which is considered impure, such as incest and caste-free sex, lies power. There are high expectations not only of the yoginī but of the siddha too, who must, Silburn observes, have a spiritual teacher and have a

pure heart,[61] though the list of requirements does not seem to be as long as for the yoginī!

Abhinavagupta presents a threefold classification of siddhas. Those who are celibate, with 'upturned semen' (ūrdhvaretas), heroes (vīra) who are on the path of the Kula (kulavartman) and are not celibate, and non-physical siddhas who are non-physical gurus.[62] Concerning this latter category Jayaratha writes that the disembodied guru and his consort can enter the bodies of the practitioners during the Kaula rite. About these three types Abhinavagupta writes:

> The qualification of strength is the entry onto the Kula path. (There is another) with upturned semen (ūrdhvaretas) due to the yoga of non-entry (onto the Kula path). Yet another is declared in the Śrīmatkālīkula, of the guru and his wife who, not having bodies (anāttadeha), play fearlessly with other bodies.[63]

Here three types are clearly discerned. Firstly the disciple on the path of the Kula, which Jayaratha qualifies as the way of the middle channel through the body and the path of the body (dehamārga). This is the non-celibate path. Secondly, the celibate disciple with 'upturned semen' (ūrdhvaretas) who is not on the Kula path, and thirdly the guru and his consort who do not have material bodies, but who enter (praveśa) the bodies of humans, presumably for the purposes of initiation.

A prerequisite for performing the Kulayāga was, of course, initiation into the Kulaprakriyā, during which the initiand became possessed (āveśa) by Śakti. This possession due to the descent of Śakti (śaktipāta)

manifested in the bodily symptoms of shaking, convulsions (*ghūrni*, *kampa*) and loss of consciousness (*nidrā*) - the outer signs (*cihna*) of the yogi - and the degree of possession was indicated by its intensity or violence (*tīvra*).[64] After this initial empowerment the aim of practice was immersion (*samāveśa*) into the body of consciousness; to make 'possession', or the eradication of individuality, a permanent condition.

(5) The Secret Sacrifice

To return to the rite itself. Before the arrival of his female partner the siddha undergoes preliminary purifications, visualizes Kundalinī rising[65] and worships (*sampūjya*) Kālasamkarsinī with combinations of mantras.[66] Silburn says that the awakening of Kundalinī (the practice of *caryākrama*) is a pre-requisite for the Kulayāga without which the practice is deprived of all value,[67] though such 'awakening' probably refers to [illegible] process of visualization. Once the yoginī is present, the couple create a homology between their own bodies and the essential and manifest cosmic bodies through nyāsa. Then follows the practice of the 'three m's' (*makaratraya*), namely the use of wine (*madya*), meat (*mamsa*\) and love-making (*maithuna*). Indeed, *brahmacaryā* 'moving in holiness', is redefined as the use of these three ritual ingredients;[68] an anathema to the orthodox who equate the term with celibacy. The sexual union of the siddha and yoginī is the worship of the body of consciousness. Abhinavagupta writes:

> Having brought her (the dūtī, the couple) mutually worship and satisfy each other through the method

> of the interior-organ (antarangakramena), (which is) the worship of the wheel of the mouth (mukhyacakra).[69]

The wheel of the mouth (mukhyacakra), or the yoginīvaktra - which Silburn translates as 'la roue principale' - is identified by Jayaratha with absolute consciousness. It is worshipped through the method (krama) of the 'interior-organ(s)', an ambiguous term which we take to refer to sexual organs (indeed Silburn translates this term as 'l'organe intime' and notes that the term can be taken internally to mean the 'heart' or externally, as here, to mean the 'sexual organs'). Worship of the wheel of the face would therefore be, in true Kaula fashion, through mutual sexual gratification. Antarangakramena might also be taken to mean 'by progression into the body'; both into the individual body and into the essential cosmic body through the mukhyacakra. Entry into the Kula tradition is also entry into the body, as the term kula, as we have seen, can refer to the body and the body of the cosmos. This idea of gaining entry into the body of consciousness through powerful sensation and emotion is again suggested by Abhinavagupta when he writes:

> (The group of senses) is longing to taste outer objects which are filled with innate essence (nijarasa). Then, to some extent, one reaches the place of tranquillity (viśrānti dhāman) (and) the (ultimate) meaning is found within the self.[70]

The senses (the karanaraśmigana) long (ranaranakara) for their objects, their bhāvas (a term which also refers to emotions). Through this intense

attachment and longing (abhilāsābhisvangāt) the place of tranquillity or wheel of consciousness (samviccakra) is arrived at, which is also the realization that all objects of the senses are themselves filled with the innate essence of pure consciousness. These external objects towards which the senses intend, 'shine externally', says Jayaratha, because they are made of consciousness.[71] The abode of tranquillity, which is the pure body of consciousness, can be achieved through the longing of the senses for their objects, which while appearing to be external to supreme consciousness, nevertheless are filled with it. Through desire and the tasting of sense objects in 'external' realms, absorption into the body of consciousness can be attained, though under normal circumstances these realms, especially the sexual, are thought to keep consciousness limited.

The passages in the text dealing with orgasm are, as Masson observes, obscure,[72] though the following passage and its commentary suggest that sexual fluids are passed orally between the couple:

> Those who desire to obtain perfection (siddhi) should therefore offer the emergent form (uditarūpa). With that very pure substance which is, as it were, close to consciousness, they should worship. It is said that it (the uditarūpa) goes mutually from the mouth of the yoginī (pradhāna) to (the siddha's) mouth. Full of the gift of the condition of agelessness and immortality, the supreme is known as Kula.[73]

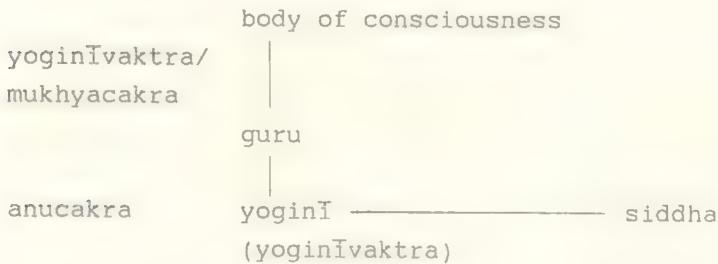
Jayaratha says that the pradhānavaktra refers to the yoginī's mouth, establishing the idea that the human

woman is an embodiment of the higher female principle of Śakti; pradhāna being a synonym of prakṛti, the cosmological reflection of Śakti. This practice seems to have belonged to a respected tradition and Jayaratha cites several texts attesting to it.[74]

The above passage is obscure because Abhinavagupta does not refer to bodily fluids directly, but uses instead euphemistic or concealed language, namely the term 'emergent form' (uditarūpa). Jayaratha quotes a text which uses the term 'substance' (dravya), saying that 'the shining substance abiding in one's own body is the best elixir',[75] which is to say a means of transformation. The terms uditarūpa and dravya arguably refer not only to semen but to mixed sexual fluids, the retas and the śonita, called the kundagolaka. This substance is offered to the 'circle of goddesses' (devīcakra), though Jayaratha also says that after passing this substance between mouths it is offered to the guru in a small pot.[76] The siddha makes an offering of semen, a symbol of his own pure essence, to the yoginī, whose own bodily substance (sadbhāva) is a manifestation of female, divine power. Indeed sexual fluids being passed from mouth to mouth perhaps echo food offerings to deities which are received back as prasāda, though I have not come across the use of the term prasāda in this sense. Silburn notes also that exchanging food from mouth to mouth was a Kashmirian marriage custom[77] which is perhaps being recapitulated in this esoteric rite.

Sanderson shows that with the Trika Kaula, the sexual act in liturgy was 'aestheticised' in that emphasis was placed on sex as religious experience rather than as a means of producing fluids to offer to a deity.[78] But although the emphasis in this Kaula

tradition is on orgasm as the means of realizing pure consciousness - an extreme sensual experience - it would seem that the products of sexual contact are also important as ritual ingredients which manifest the flow of power from the divine. This flow of power envisaged in the Kulayāga can be shown diagrammatically as follows:



What, then, are we to make of all this? We can see that the Kulayāga is transformative because power passes from the absolute (here called Bhairava or Kālasamkarsinī) to the guru and through the yoginī to the siddha; from the <u>yoginīvaktra</u> or <u>mukhyacakra</u> to the <u>anucakra</u>-s, the lower circles of the senses and their objects. <u>Maithuna</u> is a means of tapping into this power and becomes a channel for it. Sexual transaction within the context of the Kulaprakriyā, expresses higher levels of the cosmos; power flowing from the <u>mukhyacakra</u> to the <u>anucakra</u>, from Paramaśiva to the guru, thence to the yoginī and from her to the siddha. The siddha and yoginī reflect the cosmic polarity of Śiva and Śakti and their union reflects the ultimate union and bliss of those two principles.

We have seen in chapter one how the physical world is a manifestation of the body of consciousness, the most coagulated layer furthest from it. The sexual

transaction of the Kulayāga takes place at this level; an action occurring at the lowest layer intended to achieve the highest. The power of desire which keeps beings bound to the world is here reversed and redirected to a higher plane in order that particularity might be transcended and the pollution of individuality eradicated. This is regarded as a short path and success in this secret method can occur, says Abhinavagupta, within a month.[79]

The redirecting of sexual power can occur not only through the literal or actual use of sex in a liturgical setting, but also, according to Abhinavagupta, through the mind, in awareness only. Love-making can be internalized in a visualization of the Kulaprakriyā. He writes that 'due to the imagination (parikalpita) the possessor of Śakti goes within to the lesser circle (anucakra) and (then) to the (supreme) circle'[80] which causes a sudden rise or surging of consciousness (ucchalanam citah). This idea of consciousness transformed internally is also found in the PTV where Abhinavagupta says that energy (vīrya) can be aroused in the absence of a woman by merely remembering contact with her. He quotes the VB which advocates the imagining of a sexual situation as a way of arousing and inwardly directing energy,[81] though Sanderson notes that the Trika Kaula, even though he perform such inner visualizations, must nevertheless perform erotic worship on certain days of the year.[82]

Visualized liturgical love-making is more subtle than the physical action, yet both are thought to achieve the same end, immersion into the essential cosmic body, and both function according to the principle that the mind takes on the qualities of its objects; its 'shape' will conform to the qualities of

union, whether acted out at a physical level or imagined at a more subtle, mental level. Within the Kula tradition, there is a link between the yoginī and the body of consciousness; she being an emanation of the supreme deity Kālasamkārsinī. The suitable person (adhikārin) will theoretically be able to attain that level either through actual or visualized contact with the yoginī, not forgetting that traditionally there is little difference between the human and the divine entity; the yoginī being a human manifestation of the more subtle, higher yoginī who appears in dreams, and is the object of the siddha's visualization, and who is herself a manifestation of the supreme power. Whether maithuna is performed actually or is visualized, the soteriological goal for both the Trika Tāntrika and the Trika Kaula is the same: both liturgical systems are practised in order that particularity might be transcended and the pollution of individuality at last eradicated.

APPENDIX 1

Śaiva cosmology according to the Mālinīvijayottara-tantra (2.36-58) and Abhinavagupta's Paramārthasāra:

Transcendent Paramaśiva, the body of consciousness.

ANDA	KALĀ	TATTVA
	Avakāśa/ śāntyatīta	(1) Śiva (2) Śakti
Śakti (ruled by Īśvara)	Utpūyinī/ śānta	(3) Sadāśiva (4) Īśvara (5) Śuddhavidyā
Māyā (ruled by Rudra)	Bodhinī/ vidyā	(6) Māyā (3 malas of āṇava, māyīya, kārma) (7) kalā (8) vidyā (9) rāga (12) purusa (10) kāla (11) niyati
Prakrti (ruled by Visnu)	Āpyāyinī/ pratisthā	(13) prakrti (14) buddhi (15) ahamkāra (16) manas (17)-(21) jñānendriyas (ears, skin, eyes, tongue, nose) (22)-(26) karmendriyas (speech, hands, feet, anus, reproductive organs) (27)-(31) tanmātras (sound, touch, form, taste, smell) (32)-(35) bhūtas (space, air, fire, water,)
Prthivī (ruled by Brahmā)	Dhārika/ nivrtti	(36) earth

Corresponding Tattva, Śakti and Experient:

TATTVA	ŚAKTI	EXPERIENT
Śiva	Cit	Śiva
Śakti	Ānanda	
Sadāśiva	Icchā	Mantramaheśvara
Īśvara	Jñāna	Mantreśvara
Śuddha Vidyā	Kriyā	Mantra
		Vijñānakala (one mala)
Māyā		Pralyakala (two malas)
		Sakala (three malas)

APPENDIX 2

Text and Translation of the 'Hymn to the Circle of Deities Situated in the Body' (Dehasthadevatācakra-stotra) attributed to Abhinavagupta.

Translation:

1. I praise Ganapati[1] whose body is the inhaled breath, worshipped at the beginning of a hundred systems, who delights in granting desired gifts, and who is praised by the multitude of divine and semi-divine beings.

2. I praise Vatuka called the exhaled breath who removes and carries away men's misfortune, whose feet are worshipped by the line of perfected ones, the hordes of yoginīs and the best of heroes.

3. I praise Ānandabhairava, made of consciousness. The goddesses of the sense faculties constantly worship him in the lotus of the heart with the pleasures of their own perceptual fields/ bodies.

4. I praise constantly him whose form is devotion, the pure sat guru. By the power of his light he illumines the universe which is the path of Śiva for the devotees.

5. I praise Ānandabhairavī whose form is awareness, who continually amuses herself with the arising,

maintenance, and tasting of the universe as her play.

6. I continually bow to Brahmānī, whose form is intellect/higher mind, situated on the petal of the Lord of Gods [i.e. Indra in the east], who worships Bhairava with flowers of certainty.

7. I eternally praise Mother Śāmbhavī, whose form is the ego, situated on the petal of fire [i.e Agni in the south-east], who performs worship to Bhairava with flowers of egoism.

8. I eternally praise Kumārī whose nature is the mind, situated on the southern petal, who gives offerings to Bhairava with flowers of thought construction.

9. I bow eternally to Vaisnavī, the power whose form is sound, situated on the south-west petal, who makes offerings to Bhairava with flowers of sound.

10. I honour Vārāhī bearing the form of the sense of touch, situated on the western petal, she delights Bhairava with flowers of touch which captivate the heart.

11. I praise Indrānī whose body is sight and whose body reclines on the lotus of the north-west, who worships Bhairava with the most beautiful and best forms/colours.

12. I honour Cāmundā called the sense of taste, whose abode is the support of the Lord of the World

[i.e. Kubera in the north], who eternally worships Bhairava with the sustenance of the manifold six flavours.[2]

13. I honour always Mahālaksmī called the sense of smell, situated on the petal of the Lord [i.e. Śiva in the north-east], who makes offerings to Bhairava with flowers of manifold fragrances.

14. I praise constantly the Lord of the body called the self, conferring perfection, worshipped in the six systems and possessed of the thirty six tattvas.

15. I praise the wheel of deities within the body, eternally arisen, trembling, the essence of experience, the end of everything and constantly present.

Sanskrit Text:

1. asurasuravrndavanditam abhimatavaravitarane niratam / darśanaśatāgrya pūjam prānatanum ganapatim vande //

2. varavīrayoginīgana siddhāvalipūjitānghriyugalam / apahrtavinayijanārtim vatukam apānābhidham vande //

3. ātmīyavisayabhogair indriyadevyah sadā hrdam bhoje / abhipūjayanti yam tam cinmayam ānandabhairavam vande //

4. yad dhībalena viśvam bhaktānām śivapatham bhāti / tam aham avadhānarūpam sadgurum amalam sadā vande //

5. udayāvabhāsacarvanalīlam viśvasya yā karoty aniśam /
ānandabhairavīm tām vimarśarūpām aham vande //

6. arcayati bhairavam yā niścayakusumaih sureśapatrasthā /
pranamāmi buddhirūpām brahmānīm tām aham satatam //

7. kurute bhairavapūjam analadalasthā 'bhimānakusumair yā /
nityam ahamkrtirūpām vande tām śāmbhavīm ambām //

8. vidadhāti bhairavārcām daksinadalagā vikalpakusumair yā /
nityam manah svarūpām kaumārīm tām aham vande //

9. nairrtadalagā bhairavam arcayate śabdakusumair yā /
pranamāmi śabdarūpām nityam tām vaisnavīm śaktim //

10. paścimadigdalasamsthā hrdayaharaih sparśakusumair yā /
tosayati bhairavam tām tvagrūpadharām namāmi vārāhīm //

11. varatararūpaviśesair mārutadigdalanisanna dehā yā / pūjayati
bhairavam tām indrānīm drktanum vande //

12. dhanapatikisalayanilayā yā nityam vividhasadrasāhāraih /
pūjayati bhairavam tām jihvābhikhyām namāmi cāmundām //

13. īśadalasthā bhairavam arcayate parimalair vicitrair yā /
pranamāmi sarvadā tām ghrānābhikhyām mahālaksmīm //

14. saddarśanesu pūjyam sadtrimśattattvasamvalitam /
ātmābhikhyam satatam ksetrapatim siddhidam vande //

15. samsphurad anubhavasāram sarvāntah satatasannihitam / naumi
sadoditam ittham nijadehagadevatācakram //

Notes:

1. Gaṇeśa or Gaṇapati is one of Śiva's two sons.
2. The six flavours (rasa-s) are: sweet (madhura), sour (amla), salt (lavaṇa), pungent (kaṭuka), bitter (tikta) and astringent (kaṣāya).

NOTES

NOTES TO THE INTRODUCTION

1. This is despite the fact that non-dualist Śaivism developed beyond the bounds of Kashmir, particularly in South India as Maheśvarānanda's Mahārthamañjari attests. Also there was an important dualist Śaiva tradition within Kashmir. For an excellent introduction to the variety of Śaiva traditions within Kashmir see Sanderson (1988); also Dyczkowski (1987) pp. 3-9 and 222 n.12. For Śaivism as a whole see Bhandarkar (1913), Gonda (1970 & 1977).

2. Arapura (1972) p. 62f. Arapura notes that all Indian religious systems assume the standpoint, with varying degrees of emphasis, of universal suffering or 'a sense of wrongness in existence' (p. 62). Kashmir Śaivism is no exception to this, though in the end this suffering is merely an appearance of consciousness.

3. In a different context Schilder (1935) p. 124 writing about body-image notes:

> Since both the body and the world have to be built up, and since the body in this respect is not

> different from the world, there must be a central function of the personality which is neither world nor body.

He goes on to say (p. 304):

> ... a body is always an expansion of an ego and of a personality and is in a world. Even a preliminary answer to the problem of the body cannot be given unless we attempt a preliminary answer about personality and world (p. 304).

In the context of Kashmir Śaivism these words take on a different meaning. The monistic Śaiva would agree that body and world are not different and that they are both constructed. Similarly he would agree that the body is an expression of an ego (aham), but for him this ego would be traced to an absolute, pure subjectivity (ahantā) which expands not only as the body of the individual but also as as the body of the universe which contains all bodies.

4. Cf. Śivaraman (1973) p. 2. In reference to Śaiva Siddhānta he states his aims thus:

> In our inquiry concerning the beginning of Śaiva Siddhānta at any rate we shall not deal with it as a mere system of belief and faith of great antiquity but rather as a 'living' philosophical system. The philosophy of Śaiva Siddhānta is living in the sense that the issues it raises and answers are still live issues of great consequence for the thought and life of those who are grasped by it. It is therefore as much contemporary in its relevance

> as indeed it is old and traditional. In so far as its problems are not merely of particular and local interest it belongs to the contexts of life as such rather than merely to the contexts of history.

These sympathies can also be applied to Kashmir Śaivism.

5. Piatigorsky (1985) p. 215. I have been influenced here by Piatigorsky's distinction between 'terms' and 'texts' (1984 p. 18). This study is concerned with the former more than the latter. He writes:

> Terms and texts here are two very different objects of investigation, because they require two completely different methodologies .... In the case of terms it is necessary to produce a term which is interpreted (provided that it is a term within a concrete text) through one's meta-terms and within one's apperceptive structure in the context of which this term is thought to have been used. This term is then to be reconstructed as it were, from outside, as a primarily given context.
> In the case of texts, it is necessary to produce a text of interpretation where the field of reconstruction of contents is limited by a given text itself.

6. Dyczkowski (1987) p. 23, is himself in sympathy with this approach. He writes about his study of the Spanda tradition:

> In the present work we have therefore chosen to cut across the internal distinctions between schools and traditions within Kashmir Śaivism to present

Spanda as a concept which represents an important point of contact between them, on the one hand, and on the other to see how each of these schools contributes to the development of the doctrine of Vibration within the context of the Spanda tradition.

7. PH 8 and comm.

8. Piatigorsky (1985) p. 215.

9. Van der Leeuw (1938) p. 673 f.

10. Cf. Dyczkowski (1987) pp. 1-9.

11. Ibid pp. 14-17. Cf. Sanderson (1988); also Sanderson (1985) p. 201. He eloquently describes the Kaula-Kāpālika thus:

> Smeared with ashes of funeral pyres, wearing ornaments of human bone, the initiate would carry in one hand a cranial begging-bowl and in the other a khatvāṅga, a trident-topped staff on which was fixed beneath the prongs a human skull adorned with a banner of blood-stained cloth. Having thus taken on the appearance of the ferocious deities of his cult, he roamed about seeking to call forth these gods and their retinues in apocalyptic visions and thereby to assimilate their superhuman identities and powers. These invocations took place precisely where the uninitiated were in greatest danger of possession: on mountains, in caves, by rivers, in forests, at the feet of isolated trees, in deserted houses, at crossroads, in the jungle temples of the

Mother-Goddesses, but above all in the cremation-grounds, the favourite haunts of Bhairava and Kālī and the focus of their macabre and erotic cult.

12. Dyczkowski (1987) pp. 3-8; cf Gonda (1977), Goudriaan and Gupta (1981) on the nature of this literature.

13. Cf. the 11th cent. dualist theologian Bhojadeva's Tattvaprakāśa vv. 5-20. The locus classicus of dualist Śaiva theology is Sadyojoti's Nareśvaraparīksā - see Sanderson (1988) pp. 668, 691-693.

14. Sanderson (1988) p. 703; Dyczkowski (1987) p. 5.

15. Somaśambhupaddhati ed. & French translation by Brunner-Lachaux (see bibliography); cf. Dhavamony (1971).

16. Sanderson (1986) p. 203.

17. Sanderson (1988) p. 668, concerning the classification of these texts:

> Within these Tantras there is a primary division between those of the seat of Mantras (Mantrapītha) and those of the Seat of the Vidyās (Vidyāpītha). The latter are either Union Tantras (Yāmala-tantras) or Power Tantras (Śakti-tantras). Within the latter one may distinguish between the Tantras of the Trika (or rather of what was later called the Trika) and material dealing with cults of the goddess Kālī. Tantras which teach the cult of Tumburu and his four sisters ... are fitted into this scheme as a third division of the Vidyāpītha.

18. Cf. Sanderson (1988) p. 669f;(1985) p. 215 n.125.

19. TA 37.24b-25c, ref. Sanderson (1986) n.166.

20. Sanderson (1988) pp. 679-690; cf. Pandey (1935) p. 548ff; Dynamos (1987) p. 13.

21. Sanderson (1988) ibid.; Dyczkowski ibid. p. 9.

22. Cf. Sanderson (1986).

23. The relevant texts here of Abhinavagupta are his TA, TS and MVTvart. See also Sanderson (1988) and his article on the Trika in Eliade (gen ed.) (1987) the Encyclopaedia of Religion.

24. Sanderson (1988) p. 694f.

25. SSV 1.1

26. Dyczkowski (1986) p. 21.

27. This is called the Tryamba Mathika, a lineage tracing itself back to Śiva as Śrikantha, thence to Dūrvāsas and thence to his mind-born son Tryamba. Pandey (1935) p. 600 takes the Pratyabhijñā and Trika to be identical in that they refer to themselves as having the same lineage, but Dyczkowski p. 18 argues that the Trika was identified with this lineage in order to identify that tradition with monistic Śaivism as a whole.

NOTES TO CHAPTER ONE

1. Smart (1958). I assume Smart's general point that 'the propositions of religion are to be understood in their doctrinal contexts' (p. 18) and that such doctrinal propositions must also be seen in the context of 'religious activities which give them life and point' (p. 13). This seems particularly relevant to monistic Śaiva traditions whose sophisticated metaphysics have soteriological implications, in that the tradition claims to be a system of transformation.

2. PH p. 27: tatha hi - citprakāśāt avyatirikta nityodita mahāmantrarūpa pūrnāhamvimarśamayī yā iyam parā vākśaktih ādiksāntarūpāśesaśakticakragarbhinī sā tāvat paśyantī-madhyamādi kramena grāhakabhūmikām bhāsayati.

3. Alper (1979) p. 348 observes that terms for divinity 'obviously fall into two classes: those that denominate an individual being (e.g. Śiva, Maheśvara, Īśvara and Svāmin), and those that refer to consciousness in one sense or another (e.g. samvid, citi, prakāśa and vimarśa)'.

4. IPV 1.3.7.

5. PH p. 49: 'Nothing to the end of light is brought about without the absolute immersion in the light of consciousness' (nahi paramārthika prakāśāveśam vīnā kasyāpi prakāśamāntaghatate).

6. IP 1.5.11.

7. SKvrtti p. 2.

8. SN p. 15.

9. TA 3.68: 'The fusion of the form/body of the couple (i.e. Śiva and Śakti) is known, which is called the energy of joy from which the universe emanates.' (tayor yad yāmalam rūpam sa samghatta iti smrtah / ānandaśaktih saivoktā yato viśvam visrjyate).

10. PH 5 citir eva cetanapadād avarūdhā cetya samkocinī cittam.

11. Ibid.. p. 2 asyām hi prasarantyām jagat unmisati vyavatisthe ca, nivrttaprasarāyām ca nimisati.

12. Ibid. 3.

13. Ibid.

14. MVT 5.5.

15. TA 29, p. 45.

16. Brunner (1974) p. 418f.

17. SS 1.19: 'A body arises due to union with Śakti' (śaktisandhāne śarīropattiḥ). Cf. SS 3.17: 'He produces transformation due to the measure (of his consciousness)' (svamātrānirmāṇam āpādayati).

18. SS 3.33 and comm.

19. SN 1.1 p. 4: Śrīmanmaheśvaro hi svātantryaśaktyā śiva mantramaheśvara mantreśvara mantra vijñānākala pralayākala sakalāntām pramātṛbhūmikām tad vedya bhūmikām ca gṛhṇānaḥ pūrvapūrvarūpatām bhittibhūtatayā sthitām apy antaḥ svarūpāvacchādanakrīḍayā nimeṣayann evonmeṣayati uttarottara rūpatām avarohakrameṇa, ārohakrameṇa tūttarottarūpatām nimeṣayann eva jñānayoginām unmeṣayati pūrvapūrvarūpatāmata.

20. Eg. TA 6.34-37.

21. PH p. 7.

22. SN p. 16.

23. SS 2.3: 'The secret of mantra is the being whose body is knowledge' (vidyāśarīrasattā mantrarahasyam).

24. Yāmala-tantra quoted Padoux (1963) p. 298: devatāyaḥ śarīram ti bījād utpadyate dhruvam.

25. SSV p. 47f: atha ca mantradevatāvimarśaparatvena prāpta tat sāmarasyam ārādhakacittam eva mantraḥ, na tu vicitra varṇasaṃghaṭṭanāmātrakam.

26. SSV p.11f.

27. IPV 1,3,7, p. 144.

28. SSV p. 12.

29. IPV 2.3.13, p. 128.

30. Ibid. 1.5.1-9; cf. Alper (1979).

31. SN 1.6 & 7, p. 20.

32. IPV 2.3.13, p. 129.

33. TS 9, p. 95

34. IPV 3.1, p. 212.

35. There are seven Vaiśesika padārthas: substance (dravya); quality (guna); activity (karma); universal (sāmānya); particular (viśesa); inherence (samavāya); and negation (abhāva).Indeed these may have been influenced by grammatical categories. Cf. Matilal (1985) p. 378f.

36. IPV 3.2.3, p. 46.

37. Ibid. p. 47.

38. Ibid. p. 46.

39. SD 1.34-36: tathā nānāśarīrāni bhuvanāni tathā tathā / visrjya rūpam grhlāti protkrstādhamamadhyamam // 34 // sthānānurūpato dehān dehākārena bhāvanāh / ādadat tena tenaiva rūpena pravibhāvyate // 35 // krīdayā duhkhavedyāni karmakārīni tatphalaih / sambhatsyamānāni tathā narakārnavagahvare // 36 // nivāsīni śarīrāni

grhnāti parameśvarah / tathā nrpah sārvabhaumah prabhāvāmodabhāvitah // 37 // krīdān karoti pādātadharmāms tad dharmadharmatah / tathā prabhuh pramodātmā krīdatyevam tathā tathā // 37 //.

40. These worlds are from the list of bhuvanas in the MVT ch.5. The idea that appropriate bodies are to be formed in accordance with the kind of world, is also found in dualist Śaivism. Bhojadeva writes in the TP 3.3 that Śiva provides each soul with a body and faculties to make it capable of experience. Bhattanarāyana's vrttion the MG 4.7 says that persons in pure creation, the Mantras, need a body to perform their duties.

41. PS 92.

42. Cf. Sanderson (1985).

NOTES TO CHAPTER TWO

1. PH p. 6; TA 5.245; 13.224; Dyczkowski (1987) p. 42.

2. SN p. 10: tato'yam ...cidātma bhagavān nijarasāśyānatārūpam jagad unmajjayati.

3. MM 25: styānasya kramavaśādi iksuvrasyeva śivaprakāśasaya / gulapindā iva pañcāpi iva bhūtāni madhuratām na muñcati /; cf Abhinavagupta PS 26.
Also the Pañcarātra text the Jāyākhyasamhitā (JS) 4.104: 'As sweetness standing in sugar cane is perceived as formless, likewise God within one's own body is the unchanging supreme self' (mādhuryam iksusamstham ca amūrtim upalabhbyate / evam svadehagam devam paramātmānam vyayam //).

4. IP 3.1.7-8.

5. SSV p. 6.

6. Ibid. p. 12; PH p. 6f.

7. PH 10 and comm.

8. Ibid. pp. 16 & 22.

9. Ibid. p. 22.

10. SN p. 23: ... svasvātantryollāsitā yeyam svarūpāvimarśasvabhāvā icchāśaktih samkucitā saty apūrnam manyatārūpā aśuddhir ānavam malam, tan malotthita kañcukapañcakābilatvāt, jñānaśaktih kramena bhede sarvajñātva kimcij jñānātvāntahkarana buddhīndriyatā pattipūrvam atyantam sankocagrahanena bhinnavedya prathārūpam māyīyam malamaśuddhir eva, kriyāśaktih kramena bheda sarvakartrtva kiñcit kartrtva karmendriyarūpa samkocagrahana pūrvam atyantam parimitatām prāptā śubhāśubhānusthānam ayam kārmam malam apy aśuddhih.

11 PH p. 9: yathā ca evam bhagavān viśvaśarīrah, tathā citisamkocātmā samkucita śesa cidrūpah 'cetano' grāhako'pi vatadhānikāvat samkucitāśesa viśvarūpah.

12. PTLV p. 17.

13. MVT 5.5.

14. Potter (1976) p. 110. Also see Matilal (1985) p. 287.

15. SN 1.3 and comm.

16. PS 26: rasaphānita śarkarikā gudakhandādyā yatheksurasa eva tadvad avasthā bhedāh sarve paramātmanah śambhoh.

17. IPV 1.5.13 p. 246.

18. Ibid. 1.5.7, Alper's (1979) translation p. 363: yogisamvida eva sā tādrśī śaktih yat ābhāsavaicitryarūpam arthajātam prakāśayati iti / tat asti sambhavah - yat

samvit eva abhyupagatasvātanryā apratīghātalaksanāt icchāvišesavašāt samvido 'nadhikātmatāyā anapāyāt antahsthitam eva sat bhāvajātam idam ity evam prānabuddhidehādeh vitīrnakiyanmātrasamvidrūpāt bāhyatvena ābhāsayati iti.

19. PH 2.

20. TA 2.286

21. PH p. 6; cf. IPV 2.4.10 p. 173.

22. Alper (1979) p. 374. He writes: 'He [Abhinava] wants to hold (with the parināmavāda) that the evolution of the cosmos is a real transformation taking place wholly within a single reality. At the same time he wants to hold (with vivārtavāda, but without illusionism) that this real process of transformation represents a progressive decline in level of reality from the, as it were, most real to the least real. Abhāsavāda is his attempt to devise a causal theory which will allow him to acheive this reconciliation'. Although I agree with Alper that ābhāsavāda combines both causal theories, I do not agree with his characterization of vivartavāda as maintaining that there is a 'progressive decline in level of reality'. The main point of vivarta is that it is a 'gestalt' as indeed the name vivarta, 'turning around', implies. That is, it maintains that there is a disjunction between appearance and reality, there is no progression; the rope is simply seen as a snake - a single reality erroneously perceived.

23. Ibid. p. 355.

24. IPV 1.5.2 p. 198.

25. Ibid. 1.5.6 p. 221f.

26. Ibid. 1.5.3 p. 204.

27. Ibid. 1,5,10 p. 237.

28. Ibid. 1.5.3 p. 208.

29. Ibid. 2.4.2.

30. On kinds of cause in Indian thought see Potter (1976) p. 112f.

31. Cf. SSP 3, pp. iiif.

32. IPV 2.4.8, p. 164.

33. TA 3.68.

34. PTV p. 51: śivātmakasvarabījarūpā syānataiva śāktavyañjana yonibhāvobijādeva yoneh prasaranāt. Cf MVT 3.10-12 p 15, quoted by Abhinavagupta PTV p. 50.

35. PTLV p. 6.

36. IP 2,1,3: kālah suryādi samcāras tat tat puspādi janmya vā / śīttisne vātha tallaksyah krama eva sa tattvatah //. Cf. MG p. 227 ff.

37. IPV 2.3.3 p. 11.

38. Cf. Sivaraman (1973) p. 237f.

39. KMT 23.3-15b. This text characterized the highest level of time in the following way:

> The supreme time is like an atom (while) the supreme-non-supreme time opens out in the course of the ages of Manu etc. That time makes the body.
>
> trutilavāt parah kālah, kālonmesāt parāparah/
> manvantarādisthādau, sa kālah kalate tanum.

Having known the distinction created by time between self and other, the text says that the sādhaka should 'drive time away' (vyapohayet kālam (23.1)).

40. Schrader (1916) p. 76f. Cf. Panikkar (1976) who also notes the distinction between transcendent time and time incarnate in the movement of the sun, planets and in empirical distinctions. He noes that three levels of time occur in the Śiva Pūrāna: 1) eternal time identical with Śiva, 2) time as a power of Śiva and 3) a limiting principle produced by māyā. According to Bhartrhari, Panikkar observes, the function of time is two-fold. Firstly it is a power which allows things to mature (abhyanujñā) and secondly it is a restraining force (pratibandha) which prevents premature ripening. Indeed one of the aims of Śaiva yoga is to penetrate between moments of time, which are an expansion of pure consciousness, and perceive Paramaśiva.

41. PTLV p. 5. The PTV (pp. 34-75) deals thoroughly with the homologies between letters and levels of the cosmos. The text explains different systems of homolgy or reflection (for example the mālinī system which differs from the usual order of the Sanskrit alphabet). See Padoux (1963).

42. SSV p. 51 quoting the Tantrasadbhāva: 'O dear one, the condition of the a phoneme abides in the entire alphabet' (avarnastho yathā varnah sthitah sarvagatah priye).

43. Padoux (1976) pp. 192-198; cf. Padoux's PTLV p. 70 n. 11.

44. TS p. 12.

45. SSV 2.7 p. 61; cf. PTLV p. 5. See Muller-Ortega (1989) pp. 13-116 for an account of the relation between trikona, yoni and the heart. He quotes Jayaratha (p. 114) who explains trikona as the vulva, the 'mouth of the yoginī (yoginīvaktra) and as the receptacle of the three powers of Icchā, Jñāna and Kriyā.
See also Ugal Ortiz (1988) pp. 213-221.

46. SN p. 25.

47. Cf. the dualistic Śaivāgamaparibhāsāmañjarī of Vedāntajñāna, 2.29b-31a: 'There are two kinds of body, male and female: the male is characterised by a phallus, the female characterised by a vulva. Śiva is known to constitute the phallus, Śakti is known to constitute the vulva. Because of Śiva and Śakti this all is both moving and unmoving.'
(śarīram dvividham proktam pumstvam ca strītvam eva ca // lingena lāñchitam pumstvam strītvam vai yonilāñchitam /lingamīśmayam proktam yonih śaktimayam smrtam // tasmād vai śivaśaktis tu sarvam etad carācaram /.

NOTES TO CHAPTER THREE

1. PH p. 9.

2. SN p. 37.

3. SK 1.1.

4. SS 2.7 and comm.

5. SKvrtti p. 2.

6. PH 23.

7. SN 1.3 comm p. 14 & 1.8 p. 22.

8. SN p. 10; PH 8 comm.

9. IPV 1.5.3 p. 207.

10. VB 41.

11. O'Flaherty (1980) p. 314f.

12. Ibid. p. 317.

13. PH p. 23: yathā ca bhagavān śuddhetarādhva sphārana kramena svarūpa vikāśarūpani srstyādīni karoti.

14. PH 1: citih svatantrā viśvasiddhihetuh.

15. PH p. 9.

16. SK 2.4: tasmād śabdārthacintāsu na sāvasthā na yā śivah / bhoktaiva bhogyabhāvena sadā sarvatra samsthitah.

17. VB 116: yatra yatra mano yāti bāhye vābhyantare 'pi vā tatra tatra śivāvasthā vyāpakatvāt kva yāsyati? //.

18. SN p. 48: dehādy avasthāsu na kāsucid apy apūrnam manyatā mantavyā.

19. SSV p. 8 quoting the Ucchusmabhairava: yāvanna vedakā ete tāvad vedyāh katham priye / vedakam vedyam ekam tu tattvam nāsty aśucis tatah //.

20. SN p. 10.

21. SKvrtti p. 2: anena svasvabhāvasya iva śivātmakasya samkalpamātrena jagad utpattisamhārayoh kāranatvam vijñānadehātmakasya śakticakraiśvaryasyotpatti hetutvam.

22. TA 6.62, ref. Dyczkowski (1987) p. 141.

23. SN p. 20: yady api rahasyadrstau na kaścij jadah karanavargo'sti api tu vijñānadehāh karaneśvarya eva vijrmbhante.

24. PH p. 8: tad uttīrnaśivabhattārakasya prakāśaikavapusah prakāśaikarūpā eva bhāvāh / śrīmatparamaśivasya punah

viśvottīrna viśvātmaka paramánandamaya prakāśaikaghanasya evam vidham eva śivādi dharanyantam akhilam abhedena iva sphurati ... api tu śrīparamaśivabhattāraka eva itham nānāvaicitrya sahasraih sphurati.

25. VB 41: tantryādivādyaśabdesu dīrghesu kramasamsthiteh / ananyacetāh pratyante paravyomavapur bhavet //.

26. SN p. 3.

27. PTLV p. 4.

28. IP 1.6.7: tad evam vyavahāre 'pi prabhur dehādim āviśān / bhāntam evāntararthaugham icchyā bhāsayed bahih //.

29. IPV 1.8.1 p. 397.

30. TA 15.284b-287a ref. Dyczkowski (1987) p. 141 n. 19. His translation reads:

> Once the tendency (aunmukhya) [to see external] objects ceases and limitation is destroyed, what remains in the body apart from the nectar (rasa) of Śiva's bliss? [Thus] seeing and worshipping the body night and day as replete with [all] the categories of existence and full of the nectar of Śiva's bliss, [the yogi] becomes identified with Śiva. Established in that holy image (linga), content to rest in [his] cosmic body, [the yogi] does not aspire to any outer Linga, [to make any] vows, [travel to] the sacred sites or practice [external] disciplines.
>
> galite visayaunmukhye pārimitye vilāpite // dehe kimavaśisyeta śivānandarasāddate / śivānandarasāpūrnam sadtrimśattattvanirbharam //

deham divāniśam paśyannarcayansyācchivātmakah /
viśvātmadehaviśrānti-trptastallinganisthitah //
bāhyam lingavratakśetracaryādi nahi vāñchati /

31. SN p. 3.

32. SKvrtti p. 2.

33. PS 49 & 50: aham eva viśvarūpah karacaranādi svabhāva iva dehah / sarvasminn aham eva sphurāmī bhāvesu bhāsvarūpam iva // drastā śrotā ghrātā dehendriyavarjito 'py akartāpi / siddhāntāgamatarkāmś citrān aham eva racayāmi //.

34. PTLV p. 5.

35. SK 1.1.

36. Cf. Silburn (1983) p. 20f.

37. SN p. 3: bhagavān sadāspandatattva.

38. Ibid. p. 3f: sā caisā spandaśaktīr garbhoktrtānanta sarga samhāraika ghonāhantā camatkārānandarūpā nihśesa śuddhāśuddharūpamātrmeya samkocavikāsābhāsana sa tattvā sarvopanisad upāsyā yugapad evonmesa nimesamayī /.

39. PTV p. 272f, quotation from Padoux's PTLV p. 126 n. 348.

40. PH p. 9: yathā ca evam bhagavān viśvaśarīrah.

41. SN p. 51: aham ... viśvaśarīra śiva).

42. KMT 18.123.

43. Ibid. 104-105.

44. Ibid. 117-123.

45. SS 1.14

46. SSV p. 32.

47. PH p. 9: sarvadevamayaḥ kāyastam. See Sanderson (1988) p. 681f on the pūrvāmnāya and Dyczkowski (1988) pp. 79-85.

48. MG 3. 4a-5b. The commentators on this text Aghoraśiva and Bhattanarāyana discuss the idea of Śiva's body in some depth, concluding that Śaiva does not in reality have a body, because he is transcendent and beyond form. Attributing a body to Śiva is purely metaphorical use of language (see Hulin's trln pp. 105-110).

49. Merleau Ponty (1962) p. 75.

50. SP 3 Brunner-Lachaux's Introduction p. xiiif.

51. TA 6.34-37.

52. TS p. 47.

53. Vākyapādiya 2.30f. Cf. Coward (1980) p. 82f; Matilal (1985) p. 378f, Ruegg (1959) p. 113.

54. NT 21.61-63 quoted Padoux (1963) p. 86.

55. Ibid. A significant difference between the grammarians and the Pratyabhijñā conception of this sound absolute should be noted. Somānanda objects to Bhartrhari's

identification of the absolute with the third (and for him highest) level of speech paśyantī (the other two being madhyamā and vaikharī) on the grounds that paśyantī is from a transitive verb coming from the root dṛś and therefore implies an object. But the absolute is totally beyond all subject-object distinction (SD 2.45-48). Monistic Śaivism therefore adds a further fourth level of Parā which is identified with the absolute śabdabrahman. Cf. Pandey (1963) pp. 626-630; Ruegg (1959) p. 113.

56. Coward (1980) p. 10.

57. TA 6.36: trikadvaye'tra pratyekam sthūlam sūksmam param vapuh / yato'sti tena sarvo 'yamadhvā sadvidhi ucyate //.

58. TAV 6.39.

59. Padoux (1963) p. 79ff. These also refer to the sixteen phases of the moon, cf. Padoux's trsln PTLV p. 128 n. 361.

60. SN p. 3.

61. PH p. 7.

62. Laksmi-tantra 5.42.

63. SSV 1.1 p. 7.

64. PH p. 7.

65. IP 3.2.13: śūnye buddhyādyamāvātmany ahantā kartṛtāpade asphutārūpa samskāramātrini jñeyaśūnyatā.

N O T E S   T O   C H A P T E R   F O U R

1. MVT 5.6.

2. Ibid. 5.8

3. Ibid. 2.49.

4. TAV 29.114-115 p. 82.

5. PTLV p. 5.

6. PS 5: tatrāntar viśvam idam vicitra tanu karana bhuvanasantānam / bhoktā ca tatra dehī śiva eva grhīta paśubhāvah //.

7. Cf. Taittiriya Upanisad 2,21-71. Here kośa means that which covers the soul.

8. Laksmī-tantra chapter 6.

9. Ibid. 6.5b: kośah kulāya paryāyah śarīraparanāmavān (Gupta's tsln).

10. Pinda is a complex term whose meanings include 'rice ball' offered to the deceased's ghost (preta) during the śrāddha rite in order to create a body for the preta in

the next world; body; a male embryo; a womb or even testicles. Cf. O'Flaherty (1980a) p. 6 on the meaning of this term.

11. TA 29.4: kulam ca parameśasya śaktiḥ sāmarthyam ūrdhvatā / svātantryam ojo vīryam ca piṇḍaḥ saṃviccharīrakam.

12. TAV 29.4 p. 4.

13. PTV p. 11.

14. MVT 2.56.

15. Ibid. ch. 5.

16. See Sanderson (1988) p. 686f.

17. KMT 17.51-94. This text of the western transmission (paścimāmnāya) of Kaulism, which has been critically edited by Goudriaan and Schoterman (1988), is quoted by Abhinavagupta and Jayaratha (see KMT introduction p. 24) and has many correspondences with the Tantrasadbhāvatantra, a scriptural authority of the Trika.

18. Ibid. 19. 90-94.

19. SSP 3 Brunner-Lachaux's Introduction p. xx.

20. MM 2.7.28.

21. Padoux (1962) pp. 275-281.

22. Ibid. p. 275.

23. TA 11.51-53 quoted by Padoux p. 275.

24. SVT 4.252 p. 158: '[There are] eighty one words abiding as the King of Knowledge whose nature is the phoneme, which phonemes abide in the nature of breath.' (ekāśītipadāny eva vidyārāja sthitāny api / varnātmakāni tān yatra varnāh prānātmakāh sthitāh //).

25. Ibid. p. 58, cf. Padoux (1962) p. 278.

26. SS 2.3.

27. SN p. 47.

28. VB 110 cited below.

29. Sanderson (1986) pp. 199-204.

30. SK 1.1b: tam śakticakra vibhava prabhavam śankaram stumah /.

31. SKvrtti 1.1.

32. VB 110: jalasyevormayo vahner jvālābhangyah prabhā raveh / mama iva bhairavasyaitā viśvabhangyo vibheditāh.

33. Dyczkowski (1987) p. 117f. He describes these wheels in the following terms:

> Like the circles of light produced by a whirling firebrand (alātacakra), the cycles of divine creative activity manifest as a single act. As each Wheel rotates, one power after another becomes active, taking over from the one that went before

it and bending into the one that follows. The flow of the energy of consciousness moves round the circle in harmony with the rhythm of its pulsation. Thus the Wheels of Energy are the vibrant radiance of Bhairava, the light of consciousness.

34. MM Silburn's trsln, p. 240f.

35. MM 105, ref. from Pandey (1939) p. 509: 'Light is called intuition, the great womb of everything' (bhāsā ca nāma pratibhā mahatī sarvagarbhinī).

36. Cf. Silburn's MM for details.

37. Sanderson (1986) p. 196f.

38. SN p. 6: śaktīnām srstiraktādimarīciddevīnām cakram dvādaśātmā samūhastasya yo vibhava udyogāvabhāsana carvana vilāpanātmā krīdādambaras tasya prabhavam hetum / etā hi devyah śrīmanmanthānbhairavam cakreśvaramālingya sarvadaiva jagatsargādi krīdām /.

39. KSvrtti 1.1 p 2.

40. PTLV p. 13: ete sarva paramām siddhim dharanyādi śivāntādhva-visayām anena iva dehena svatantratām dadati.

41. TS p. 27.

42. TS ch. 4; TA 4.171-172, ref. from Sanderson (1986) p. 198.

43. TS p. 30.

44. Ibid. p. 29f: 1. saṁvit pūrvaṁ antareva bhāvaṁ kalayati, 2. tato bahir api sphutatayā kalayati, 3. tatraiva raktimayatāṁ grhītvā tatah taṁ eva bhāvaṁ antarupasaṁjihīrsayā kalayati, 4. tataśca tadupasaṁhāravighnabhūtāṁ śankāṁ nirminoti ca grasate ca, 5. grastaśankāṁśaṁ bhāvabhāgaṁ ātmani upasaṁhārena kalayati, 6. tata upasaṁhārtrtvaṁ mamedaṁ rūpaṁ ity api svabhāvaṁ eva kalayati, 7. tata upasaṁhartrsvabhāvakalane kasyacidbhāvasya vāsanātmanā avasthitim kasyacit tu saṁvinmātrāvaśesatāṁ kalayati, 8. tatah svarūpakalanānāntarīya katvena iva karanacakraṁ kalayati, 9. tatah karaneśvaraṁ api kalayati, 10. tatah kalpitaṁ māyīyaṁ pramātrrūpaṁ api kalayati, 11 sankocatyāgonmukha vikāsa grahanarasikaṁ api pramātāraṁ kalayati, 12. tato vikasitaṁ api rūpaṁ kalayati.

I have taken anāntarīya in the text to read anantarīya.

A slightly different account of the twelve Kālīs is given in Abhinavagupta's Kramastotra. See Silburn (1975) pp. 134-190 and 193-194 for a french translation and the text of this hymn.

45. Ibid. p. 30.

46. Ibid. p. 31.

47. Cf. Sanderson (1986) p. 198.

48. Kramastotra 17: bahir vrttiṁ hātuṁ citibhuvaṁ udārāṁ nivasituṁ yadā bhāvābhedaṁ prathayasi vinastormilapalah / sthiter nāśaṁ devī kalayati tadā sā tava vibho sthiteh sāṁsārikyah kalayatu vināśan mama sadā.

Silburn (1975) p. 142 translates this as: 'Quand, afin d'éliminer la fluctuation externe et de séjourner au royaume de la sublime Conscience, Tu déploies les choses en leur indifférenciation - le remous des vagues étant complètement apaisé - alors cette Déesse Tienne opère la destruction de l'existence. Puisse-t-elle, ô Omniprésent, détruire (aussi) intégralement et à jamais pour moi l'existence transmigratoire!'

49. TA 4.155.

50. Ibid. 4.170.

51. Kramastotra 26.

52. SSV p. 131.

53. Ibid. p. 73.

54. PH p. 35.

55. Ibid. p. 47.

56. IPV 3.2.7 p. 253.

57. Ibid. p. 252.

NOTES TO CHAPTER FIVE

1. PH p. 23: ... dehaprāṇādipadam āviśan cidrūpo maheśvaro bahirmukhībhāvāvasare nīlādikam artham niyatadeśakālāditayā yadā ābhāsayet.

2. SSV 3.4 p. 132.

3. SN 2.1&2 p. 46: Parameśvaro māyāśaktyā śarīra karaṇāni bhedamayāni nimimite. Cf. the dualist Bhojadeva's TP 3.3: 'Having past actions in view, Śiva through his energies agitates māyā and provides each soul with a body and with faculties which make it capable of experience' (Pereira's trsln (1976) p. 172).

4. SP 3, Brunner-Lachaux's Introduction p. xiv. Cf. TA 1.239; Rastogi (1988) p. 222.

5. SN 2.1&2 p. 46: vidyaśakyā tvākāśīya vicitravācaka parāmarśa śarīrān mantrān. According to Śaiva Siddhánta they have bodies made of <u>bindu</u> or <u>mahāmāyā</u>, very subtle matter existing beyond māyā (SSP 3 p. vi). Their bodies are pure and not born from karma (MG 4.2 p128) because they are beyond the māyā-tattva. This idea has echoes in the Pañcarātra, for example the Jāyākhya Saṃhitā 10.37b says that beings above māyā called 'sky-goers' (<u>khecarī</u>) have bodies of light (<u>svaprakāśaśarīra</u>). Cf. the Lakṣmī-tantra 6.29 & 13.9, prakṛti provides natural bodies for

souls (jīva-s) in impure creation, but beyond that beings have apaścima ('last') or sattvika bodies. The idea of the body gaining in subtlety as it rises higher in the cosmos would seem to be a common Tantric idea.

6. Ibid.

7. MG Hulin's trsln p. 128.

8. PH 10 and comm.

9. SN loc. cit.

10. MGvrtti 4. Hulin's trln p. 126: 'Il [śiva] creé ainsi un groupe huit êtres qui sont pure connaissance, parce que leurs liens faits de karman et de māyā ont été détruits, et qui sont aptes à entrer dans le séjour (de Śiva), conformément à l'état d'involution de leur souillure.'

11. SN p. 46; MG 4.3-4.

12. SK 2.1&2.

13. MVT 1.40 quoted in the PTV p. 55.

14. SN p. 46.

15. TA 9.190; TAV 5.62; 6.149, 165; see Sanderson (1986) p. 203.

16. MG 4. 3-4

17. PH p. 7f: māyordhve yādrśā vijñānakalāh kartrtāśūnya śuddha bodhātmānah, tādrg eva tad abhedasāram

sakalapralayākalātmakapūrvāvasthāparicitam esām prameyam / māyāyām śūnyapramātrnām pralayakevalinām svocitam pralīnakalpam prameyam / ksiti-paryantāvasthitānām tu sakalānām sarvato bhinnānām parimitānām tathābhūtam eva prameyam /.

18. SSV 1.2 p. 13.

19. PTV p. 44.

20. IP 3.2.7.

21. MVT 1.19: 'Śiva has awakened eight persons who are only consciousness (Vijñānakevalins)': vijñānakevalān astau bodhyamāsa pudgalān.

22. TP 1.8.

23. MG 4.9.

24. TP 1.1.

25. Ibid. 1.10 and cf. Sarvadarśanasamgrāha p. 122.

26. SSV p. 15: malapradhvastacaitanyam....

27. MVT 3.2.5.

28. IPV 3.2.10 p. 255; cf. MG 8.2.

29. Ibid.

30. SD 1.34-38.

31. SN 3.18 p. 73: puryastakotthitam bhogam bhunkte / yata eva pratyayesu sukhādi pratyayodbhavah, ata evāsau pratyayodbhavāt paśuh paravaśah śabdānuvedhakramena pade pade brāhmyādi devībhir ākṣipyamānah, na tu suprabuddhavat svatantrah / tasya puryastakasya bhāvād eva punahpunar udbodhita vicitravāsanah samsaret - tat tad bhogocitabhogāyatanāni śarīrānyarjayitvā grhnāti cotsrjati ca /.

32. IPV 3.2.10 p. 255.

33. Cf. TA 15.31-32. Only initiation leads to liberation and purifies 'seeds' (bīja-s). Cf. SPP 3 Brunner-Lachaux's Introduction pp. xxii - xxcii on purification through dīksā.

34. MVT 5.5

35. O'Flaherty (1980a) p. 36.

36. Ibid.

37. Cf. Sanderson (1985).

38. SSV p. 78. Cf. the Śaivāgamaparibhāsāmañjari 3.19b-20 which defines the body as gross, subtle and supreme; the gross referring to the body of material elements (bhūta-s), the subtle to the puryastaka and the supreme 'emitted by bindu' (param bindu samutpannam), i.e. the pure course emerging from the Śiva-tattva (= bindu-tattva).

39. Cf. SVT 4.376-394. The nine nādas and their corresponding tattvas are:

nāda	tattva	realization
unmanā	Paramaíva (viśvottīrna)	śivavyāpti
samanā	Śiva	ātmavyāpti
vyāpini	Śakti	
Śakti		
nādānta		
nāda	Sadāśiva	
nirodhika		
ardhacandra	Īśvara	
bindu	Śuddha Vidyā	

Unmanā, 'beyond mind', corresponds to the 'thirty seventh' tattva, Paramaśiva which is wholly transcendent (viśvottīrna). The realization of this 'level' is that Śiva pervades everything (śivavyāpti). From unmanā emerges samanā where movement begins that will give rise to the cosmos. The realization of this level is that the self pervades the cosmos (ātmavyāpti), a condition preliminary to absolute recognition.
For a full account see Padoux (1963) pp. 83-105.

40. For example, Brunner-Lachaux SP 1 p. 116f. cites several dualist texts on this. The Tattvasamgraha says that the subtle body is made up of the tattvas from earth to kalā, but excluding the māyā-tattva (cited SP 1 p. 117). Ramakantha says that the puryastaka is formed of the following group: the elements (bhūta-s), the subtle elements (tanmātra-s), the faculties of action (karmendriya-s) and sense (buddhīndriya-s), the inner instrument (antahkarana), their cause (guna), its cause (pradhāna) and lastly the five coverings (kañcuka) over the soul. What these classification show is that the

subtle body was regarded as comprising higher levels of the cosmos, but also that it extends down into the physical body. Thus the senses and action-capacities are predicated of it, suggesting that it is the subtle body which animates these functions in the gross body. That is, without the subtle body coming from higher realms, the gross body would not be animate.

41. SSV p. 78; SK 3.17 & 18.

42. IPV 3.2.15 p. 263f.: Abhinavagupta here says that the constituents of the puryastaka are the five vital airs (prāna, apāna, udāna, samāna and vyāna), the buddhīndriya-s, karmendriya-s, and antahkarana.

43. PTV p. 47f.

44. IPV 3.2.15 p. 263.

45. PH p. 13; MM 20.

46. Periera (1976).

47. Larson (1969).

48. Cf. Parrott (1986) on the psychological and cosmological meaning of tattva in Sāmkhya.

49. MG 11. 74-77.

50. Ibid. 2-3.

51. Ibid. 10.29.

52. Hulin (1978) p. 4 makes this point: 'L'ahamkāra est donc, pour chaque sujet, tout à la fois une certaine manière illégitime se s'affirmer dans sa singularité au mépris et aux dépens d'autre de se replacer sans cesse au centre du monde, une structure déjà présente comme le fondement même de son identité personelle'.

53. IP 3.2.16.

54. PH p. 8; SN p. 31.

55. Homology is the key factor in esoteric understanding not only according to Tantra but also in Vedic thinking. Heesterman (1957) p. 6 writes:

> The point at issue for Vedic thinkers is not to disentangle and differentiate conceptually different entities and notions but to realize, to know, their connection.

56. PH 3: 'That [cosmos] is manifold due to the differentiation of corresponding subjects and objects' (tanānā anurūpagrāhya grāhakabhedāt).

57. NT ch. 7, cf. Brunner (1974) p. 142f.

58. Cf. Dyczkowski (1987) ch. 7. Cf. Laksmī-tantra 39.13-20. Here Visnu-Narāyana is located in the calyx of the lotus in the heart, from which the cosmos emanates as its eight petals corresponding to the eight <u>bhāva</u>-s of <u>dharma</u>, <u>jñāna</u>, <u>vairāgya</u>, <u>aiśvarya</u> and their opposites, which exist in the buddhi-tattva. At the junctions of the lotus petals are located the four ages (<u>yuga</u>-s) and the four Vedas. This model also corresponds to a vertical axis

homology in which the bhāva-s represent the lion throne upon which Narāyana is seated (cf JS 12.5-12).

59. DH v.3: ātmīyavisaya bhogair indriyadevyah sadā ... abhipūjayanti.

60. DH v. 11.

61. PTLV p. 9. Ref. from Muller-Ortega (1989) p. 99. Muller-Ortega gives an interesting analysis of the 'heart' in Abhinavagupta's works. He cites several instances which would provide examples for the central locus model.

NOTES TO CHAPTER SIX

1. MVT 1.7.

2. SSV p. 2; cf. MM written after a dream of the Goddess Kālasaṃkarsinī (MM p. 17); cf. Goudriaan et al. (1979) p. 14f.

3. Ibid. p. 1.

4. Sanderson (1986) p. 170 n. 6 & pp. 180-204.

5. Pandey (1935) p. 461f.

6. Ibid.; cf. Sanderson articles on 'Trika' and 'Kashmir Śaivism' in Eliade (general ed.) (1987).

7. Goudriaan and Gupta (1981) p. 33.

8. Cf. Sanderson (1986) p. 193ff. He demonstrates how Abhinava interprets the three Goddesses Parā, Parāparā and Aparā of the MVT's mandala as an emantion of Kālasaṃkārsinī.

9. MVT 1.7.

10. SD 3.35: Power and the possessor of power are spoken of as being eternally non-distinct' (śaktiśaktimatoruktā sarvatrauva hyabhedatā).

11. Sanderson (1985) p. 204.

12. TA 15.178: kvacid visaya tulyatvād bādhyabādhakatā yadi / tad bādhyā śrutir eveti prāgevaitan nirūpitam.

13. TAV 3 p 27; p. 277f., ref from Sanderson (1985) p. 205 n. 130.

14. Sanderson (1985) p. 205.

15. By 'hard' I specifically mean the cremation ground (śmaśāna) traditions of the Kāpālika, Krama and Kula (which merges into the Śrikula and Kālīkula traditions of later Tantra - see Goudriaan and Gupta (1981) pp. 9, 58ff. This tradition of cremation ground asceticism is very ancient and can be traced as far as early Buddhist ascetics (cf. Theragata (Rhys David's translation) v. 136 p. 123).

16. Ibid. 192-198.

17. Dumont's article (1960).

18. Ibid. p. 46.

19. Ibid. p. 42.

20. Marriott (1977).

21. Ibid. p. 110.

22. Ibid. p. 122. Marriott reveals four strategies of coded-substance transactions: (1) optimal asymmetrical exchange of those who give more than they receive and are therefore superior in rank, power and coded-substance to the takers; (2) pessimal asymmetrical exchange of those who receive more than they give and are therefore inferior in rank, power and coded-substance to the givers; (3) maximal symmetrical exchange of those who try to maximize transactions, giving and receiving equally, whose substance-code is therefore equal; and (4) minimal symmetrical non-exchange of those who minimize all transactions of giving and receiving and are therefore not unequal. These four strategies relate to the varnāśramadharma. The brahman is characterized by the optimal strategy in that he possesses power to make transactions between subtle and gross coded-substance (between this world and the next) and are not receivers of low rank coded-substance. The ksatriya is characterized by the maximal strategy in that he gives and receives equally. The vaiśya is characterized by the minimal strategy because to a large extent he is independent of the other classes because self-supporting. Lastly the śūdra is characterized by the pessimal exchange in so far as he receives more than he gives.
Marriott also applies this scheme to the four stages of Hindu life, thus the brahmacārin performs pessimal transactions, like the śūdra, absorbing the superior coded-substance of the teacher while living off alms. The householder performs maximal transactions giving and receiving equally, dividing and distributing his own coded-substance through trade and daily transactions. The forest-dweller is in the category of optimal transactions who, like the brahman, should take nothing produced by others. Lastly the renouncer performs minimal

transactions, free from external influences, to achieve a subtle more perfected coded-substance.
In a Kashmirian context we can see that in the Trika there is a shift from the renunciate life of the cremation grounds, a state of minimal symmetrical non-exchange, to a religion adapted to a life within more orthodox society, though it was probably predominantly the domain of the brahman, and therefore of the optimal asymmetrical exchange category, rather than the householder of the maximal symmetrical exchange. Indeed the hierarchical nature of the Trika would place it well in this former category.

23. Sanderson (1985) p. 201.

24. Ibid. He writes concerning the Tantric Śaiva renouncer:

> The initiate moved from the domain of male autonomy and responsibility idealized by the Mīmāṃsakas into a visionary world of permeable consciousness dominated by the female and theriomorphic. Often transvestite in his rites he mapped out a world of ecstatic delirium in which the boundaries between actual women and the hordes of their celestial and protean counterparts, between the outer and the inner, was barely perceptible. Intoxicated with wine, itself the embodiment of these powers, he sought through the incantation of mantras and the offering of mingled menstrual blood and semen, the quintessential impurities, to induce these hordes to reveal themselves. Taming them with an offering of his own blood, he received from them the powers he desired.

25. Cassirer (1957) vol. 3 pp. 200ff. Here Cassirer cites the example of a line as a symbolic form which firstly shows itself to consciousness and expresses a particular mood in its up and down or jerky movements, which mood is not a projection of consciousness but determined by the line itself. Secondly we can see the line as a mathematical structure, then as a mythical symbol marking the division between the sacred and the profane and finally as an object of aesthetic contemplation. Thus the line as a symbolic form is 'symbolically pregnant'. This means in Cassirer's words:

> ...the way in which a perception as a sensory experience contains at the same time a certain non-intuitive meaning which it immediately and concretely represents ... (the way in which) the perception itself which by virtue of its own immanent organization, takes on a kind of spiritual articulation - which, being ordered itself, also belongs to a determinate order of meaning... It is this ideal interwoveness, this relatedness of the single perceptive phenomenon, given here and now, to a characteristic total meaning that the term 'pregnant' is meant to designate (p. 202).

Rawlinson (1986) p. 203 makes a similar point concerning the relation of symbol to context, though he makes the important point that the self-conceived context of, in this case, Buddhism is hierarchical. But this could equally apply to Śaivism. He writes :

> A sign gains its meaning from a context at the same level; its meaning is conventional or agreed - i.e.

> it has no inherent meaning. A symbol gains its meaning from a context at a higher level; its meaning is given or revealed - i.e. it has inherent meaning.

These sentiments are echoed in Jung (1956) p. 124 when he distinguishes between sign and symbol:

> A symbol is an indefinite expression with many meanings, pointing to something not easily defined and therefore not fully known. But the sign always has a fixed meaning, because it is a conventional abbreviation for, or a commonly accepted indication of, something known.

26. Muller-Ortega (1989) p. 13. He quotes G. Dudley who makes this point.

27. TA 5.112b-113a and comm.

28. Ibid.. 113c-114b: atra viśvamidam līnamatrāntahstham ca gamyate // idam tallaksanam pūrnaśaktibhairavasamvidah /

29. Ibid.. 117a and comm. Cf.. MVT 18.8 where the body is pervaded by the linga.

30. See Padoux in Goudriaan (1990).

31. Śivastotrāvalī 14.12.

32. Van Hoens in Goudriaan et al. (1979) p. 75.

33. Rastogi (1987) p. 34. He discusses Abhinavagupta's teachers pp. 34-55. This distinction is made in TA 37.60-62.

34. TA 21.50, ref. Rastogi (1987) p. 37.

35. Cf. Chatterji (1914) p. 6. The Tryambamathika begins on Mount Kailāsa with Śrīkantha, a form of Śiva, who transmitted the teachings and power of the monistic vision to Durvāsas (SD 7.110) who created a mind-born son (sasarja mānasam putram) Tryambaka (SD 7.11), then being transmitted to human gurus of which Somānanda is the inheritor (SD 7.120-121), claiming to be the nineteenth in line from Tryambaka. This would place the latter, if he was in any way a historical figure, allowing twenty five years between generations, at about 150-225 C.E. Abhinavagupta and his student Ksemarāja are therefore the direct inheritors of this tradition, Somānanda conveying the teachings to Utpaladeva, thence to Laksmanagupta and thence to Abhinavagupta.
The Trika tradition also traces its origins to Tryambaka (TA 36.11-12 cited in Chatterji (1914) p. 6) one of the three mind-born sons of Durvāsas, the others being Śrīnātha and Āmardaka, who each produced the monistic, dualistic-cum-monistic and dualistic Āgamas. See also Dyczkowski (1986) p. 18.

36. TA 1.21, ref. Rastogi (1987) p. 45.

37. Ibid. 29.95, ref. ibid.

38. KMT 3.98.

39. MVT 1.2-4,14.

40. TA 29.29-32; cf. Goudriaan and Gupta (1981) p. 5.

41. TAV 29.4 p. 4.

42. Muller-Ortega (1989) p. 102 writes on this term: 'Abhinavagupta tells us that the term kula is derivable from the root kul which can mean grouping together. From this meaning we can derive one of the meanings of kula, a human grouping. namely a family. Even more specifically, kula can mean a spiritual family composed in the immediate present of the guru, his śakti, and his many disciples. Kula can then be extended into the past to refer to the larger spiritual family composed of the powerful lineage of teachers that extends as far back as Śiva himself.'

43. PTV p. 55.

44. SS 2.6.

45. SSV p. 59: grhnāti upadiśati tāttvikamartham iti guruh, so'tra vyāptipradarśakatvena upāyah.

46. Ibid. p. 60: guruvā pārameśvarī anugrāhikā śaktih / yathoktam śrīmālinīvijaye 'śakticakram tad evoktam guruvaktram tad ucyate'/ iti śrīmantriśirobhairave 'pi 'gurorgurutarā śaktiguruvaktragatā bhavet'/.

47. SSvart p. 35.

48 SSV p. 60: tasmād guroh prasannāt mātrkācakrasambodhah.

49. MVT 2.10-11: yah punah sarvatattvāni vettyeyāni yathārthatah sa gururmatsamah proktomantravīryaprakāśakah

// sprstāh sambhāsitāstena drstaś ca prītacetasā narāh pāpaih pāpaih pramucyante saptajanmakakrtair api.

50. SSV p. 67.

51. KMT 3.41-43.

52. Ibid. 3. 51 and 54.

53. NT 16.40, ref. Brunner (1974) p. 162 f.

54. SSvrtti 2.6 p. 8: tadatra mudramantravīryasādhane.

55. SS 1.22: mahāhradānusamdhānān mantravīryānubhavah.

56. TA 26.28.

57. E.g. IPV 1.5.13. where various states of the cosmos rest (viśrānti) in the condition of 'I' (aham) (which is the greatest mantra.

58. Gonda (1970) p. 67; cf. Padoux (1962) p. 297. His definition is:

> une formule, ou un son, qui est chargé d'efficacité générale ou particulière, et qui représente - ou plus exactement, qui est - la divinité ou un certain aspect de la divinité, c'est-à-dire qui est la forme sonore et efficacement utilisable par l'adepte de tel ou tel aspect de l'énergie et qui se situe, par là même, à un certain niveau de la conscience.

Padoux in the context of the YoginĪhrdaya (1981) notes that japa is more than mere repetition. It is the energy of speech which is bound on cosmic and human planes by breath (prāna) circulating in the channels (nādī-s). The uniting of sound and breath which ascends up the central channel is Kundalinī (see p. 263). This is also attested in later Tantric traditions such as the Nātha tradition (see Singh, 1937).

59. Alper (1989) p. 258.

60. Ibid.

61 Padoux (1962) p. 317:

> C'est à l'idée que tout mantra correspond à un certain niveau de la Parole ou de la Conscience, niveau qui est celui auquel parvient l'esprit de l'adepte qui a su l'éveiller et l'utiliser, qu'est dû un autre sens du mot imantra, que l'on rencontre dans le Trika et auquel il a djà été fait plusieurs fois allusion: celui de sujet conscient, pramātr.

62. IPV 2.3.1-2 p. 86.

63. TA 10.144: 'Whatsoever the consciousness, so the manifest and unmanifest experience': yathā yathā hi samvittih sa hi bhogah sphuto'sphutah// (ref Dyczkowski (1987) p. 53.

64. Woodroffe (1979) p. 15; cf. Gonda (1963) p. 276 'realisation of a mantra (occurence of the mantracaitanya) is the union of the consciousness of the sādhaka with that consciousness which manifests in the form of mantra'.

65. SSV p. 47f.

66. Cf. the Prapañca Tantra cited by Goudriaan et al. (1979) p. 102: 'Due to meditation on the condition (pada) of reality (tattva) one is saved; this is called mantra'. Van Hoens also quotes the Kulārnava Tantra:

> By meditation on the deity of boundless glory in the form of the (highest) principle he is saved from all danger. Therefore it is called mantra. (mananāt tattvarūpasya devasyāmitatejasah trayate sarvabhayatatas tasmān mantra itīritah. My translation).

That mantra is thought to be derived from higher levels is indicated by the traditional etymology of the term. Tra is 'to save' and man 'to think'. thus mantra saves him who thinks or meditates upon it. The NT says that they are called 'mantras' because they have the property of salvation and knowledge (NT 21.76a quoted Brunner (1974) p. 190). However modern derivations regard tra as a grammatical element indicating instrumentality. Thus mantra is an 'instrument of thought' (Gonda 1963 p. 249). Gonda also points out that tra may indicate a faculty as in śrotra, 'faculty of hearing', jñātra, 'cognitive faculty' and so on. Manas, Gonda notes, means mind 'in the widest sense as applied to a variety of mental and psychical powers; including also spirit, thought, imagination, intention, affection, desire, mood etc. He relates the term to muni 'anyone who is moved by inward impulse, an inspired or ecstatic man' (Gonda p. 250). Thus the root man has the connotation of magical, intentionally directed thought. Mantra therefore points to the idea of thought as directed or oriented towards a

certain goal or object, which, in its widest sense, means world. The idea of consciousness being 'pulled' is also perhaps indicated here; pulled towards the mantras source of power.

67. SN p. 52f: tathā dīksāvasare yojanikādy arthamayam eva śisyātmano 'nugrāhah, imām eva samāpattim vidyānācāryah śisyātmānam śive yojayannācāryo bhavatīty arthah / iyam svapratyayasiddhā putrakādeh śivātmanah sadbhāvasya pāramārthaka svarūpasya dāyinī nirvānadīksā / yathoktam 'evam yo veda tattvena tasya nirvānadāyinī / dīksā bhavaty asandigdhāttilājyāhutivarjitā // (P.Trim 25) iti hautrī dīksāpi dīksa iva.

68. PTV p. 9.

69. PTLV p. 19.

70. TA 9.230 and comm.; cf. Brunner (1975) p. 417; SP 3 pp. xxivff.

71. Brunner (1975) p. 417.

72. PS 67.

73. Cf. ibid.

74. Cf. SP 3.1.17b-21; cf. JS 10.17-54.

75. Brunner (1975) p. 414. There are different ritual procedures for the mumuksu or the bubuksu. The former faces north towards the terrible face of Aghora, the latter seeking power faces east towards the Sadyojāta

face (Sanderson 1986 p. 174 n. 21). Her scheme of initiation she gives diagramatically as follows:
1.samayadīksa → 2.nirvānadīksa → 3.ācaryābhiseka
→ 4.sādhakābhiseka

76. Ibid. p. 416.

77. Sanderson (1988) p. 664.

78. Ibid. p. 418 n. 21.

79. SVT 4.83-85 pp. 41ff. ref Brunner (1975) p. 417 n. 18.

80. TA 6.198.

81. PH 8 and comm. Other texts have different dīksā hierarchies. For example the SVT 11.68b-74 has the Vedas at the level of pradhāna, Sānkhya at the purusatattva, the Lakūliśa Pāśupatas at māyā, the Buddhists at the buddhitattva. Cf. SP 3.9.7-8 which places the Śaiva Kāpālika sect referred to as the Mahāvrātins at the level of śuddhavidyātattva, the Paśupata's at māyā, tha Bhāgavatas at purusa, the Vedānta at the 'womb of guna', i.e. prakrti, the Jains the the guna-s and the Buddhists at buddhi. Brunner-Lachaux SP 3 p. 552 writes concerning these lists: 'Les listes varient avec l'imagination de l'auteur et son option particulière ... On y remarque quelques constantes: les Cārvaka, lorsqu'ils sont nommés, sont toujours au bas de l'échelle, dans les bhūta; les Bouddhistes toujours dans buddhi (la tentation est trop grande) et les Vedāntin dans prakrti. Le reste varie.'

Sanderson (1988) p. 699 notes that the Manthanabhairava-tantra places the Krama at the summit of the hierarchy of

Śaiva traditions, even above the Trika, and above that, the western transmission (paścimāmnāya) of Kaulism of which it is a text.

82. PTV p. 31.

NOTES TO CHAPTER SEVEN

1. Douglas (1970) p. 13: 'In its role as an image of society, the body's main scope is to express the relation of the individual to the group. This is done along the dimension of strong, weak, acceptable or not. From total relaxation to total self-control the body has its wide gamut for expressing this social variable.'

2. Levin (1985) p. 180f.

3. PH p. 24: evam idam pañcavidhakrtyakāritvam ātmīyam sadā drdha pratipattyā pariśīlyamānam māheśvaryam unmīlayaty eva bhaktibhājām / ata eva ye sadā etat pariśīlayanti, te svarūpavikāsamayam viśvam jānānā jīvanmuktā ity āmnātah /

4. PS 74.

5. Cf. Levin (1985) p. 180: 'the ritually consecrated body, sheltered within the precincts of a sacred space and devoted to performing the appropriate sacred gestures, or the appropriate sacred tasks ... thus becomes, in itself, a moving sanctuary for the preserving and discovering of that which is ever transcendent, opening, liberating.'

6. TA 29.6: tādrg rūpanirūdhy artham manovākkāyavartmanā.

7. Staal (1979, 1986).

8. SS 2.8 and comm.

9. VB 149.

10. TA 29.127c-129.

11. TAV 29 p. 79.

12. TS pp. 35 & 45.

13. Yoga Sūtra 1.2; cf. MVT 4.4 '... they desire oneness which is yoga': yogam ekatvam icchanti. (ref. supplied by Dr. D. Smith).

14. SSV p. 112: quoting the Śrīkulapañcāśikayām: avyaktalingin drstvā sambhāsanta marīcayah linginam nopasarpanti atiguptatarā yatah .

15. TA 5.207 and MVT 11.35 quoted in the commentary.

16. TA 5.108 and comm.

17. Silburn (1983) p. 91. She writes:

> Quand elle [Kundalinī] remplit le corps entier, la félicité est totale, mais tant qu'elle se limite à un centre, la voie n'est pas libre, et certains phénomènes se produisent. En fait, le yogin supporte difficilement les vibrations qu'elle engendre, et chacun des centres réagit à sa manière comme le précise Abhinavagupta [cf. TA 5.101], les

expériences sont uniquement les réactions d'un yogin au contact de la plénitude (pūrnatāsparśa).

18. SSV 3.26 pp. 110-112.

19. SS 1.14 and comm.

20. TA 12.6-7. Ref. from Muller-Ortega (1989) p. 59.

21. PTV p. 53.

22. SS 3.45.

23. SSV p. 140.

24. Eliade (1969b) p. 54 f.

25. SS 3.16: āsanasthah sukham hrade nimajjati.

26. SSV p. 140.

27. PTV p. 86.

28. SSvrtti p. 8; SSV p. 59.

29. PTLV p. 12: mantradevatām mudrādevatām va.

30. SSV 3.26 p. 112: dehotthitābhirmudrābhiryah sadā mudrito buddhah / sa tu mudrādharah proktah śesā vai asthidhārakāh //

31. SN p. 27.

32. PH p. 86. Dyczkowski (1987) p. 161 defines the relation between the krama and the bhairavamudrā-s as follows:

> By the practice of Kramamudrā the opposites fuse and Śiva and Śakti unite. The yogi comes to experience the simultaneous pervasion of all the lower, grosser categories of existence by the higher and the presence of the lower in the higher. Commencing his practice in a low form of the Bhairavamudrā, the yogi conjoins the outer with the inner; then, in the Kramamudrā, he fills both the outer with the inner and the inner with the outer. When he achieves perfection in this two-fold movement, he attains to the highest form of Bhairavamudrā in which the two merge completely in the experience of the absolute (anuttara), free of all differentiation and polarities.

33. PTLV p. 11.

34. Ibid. pp. 8-12.

35. Cf. Sanderson's review of Silburn's Śiva Sutras: '... that Ksemarāja has superimposed this structure upon the three sections of the sūtras will be apparent to anyone who looks at the sūtras themselves, and indeed at Ksemarāja's commentary.'

36. MVT 2.25a: samvrtti phalabhedo 'trana prakapyo manisibhih.

37. TA 13.157.

38. TA 7.2-3: 'The totality, whose nature is from the body to the seed, is consciousness whose nature is vibration. In this way knowledge of the path in supreme consciousness is depicted.'
(bījapiṇḍātmakam sarva saṃvidaḥ spandanātmatām // vidadhat parasaṃvittāvupāya iti virṇitam).
Jayaratha commenting on this passage says that knowing the way in supreme consciousness means that one should enter the divine (śambhāva) through the tradition. This seems to indicate that śambhāva is the highest of the ways apart from anupāya. Cf. TA 4.2.

39. PTV p. 8f.

40. TS p. 6f: tatrāpi svātantryavaśāt anupāyam eva svātmānam prakāśayati sopayam vā, sopāyatve 'pi icchā vā jñānam vā kriyā vā abhyupāya iti traividhyam śāmbhavaśāktānavabhedena samāveśasya...

41. Ibid. p. 9.

42. TA 2.2, ref. Dyczkowski (1987) pp. 175.

43. Ibid. 2.14, ref. Dyczkowski (1987) p. 177.

44. TS p. 8f.: yo 'yam parameśvaraḥ svaprakāśarūpaḥ svātmā tatra kim upāyena kriyate, na svarūpa lābho nityatvāt, na jñaptiḥ svayaṃprakāśamānatvāt, na āvaraṇavigamaḥ āvaraṇasya kasyacid api asambhavāt, na tadanupraveśaḥ anupraveṣṭuḥ vyatiriktasya abhāvāt / kaścātra upāyaḥ tasyāpi vyatiriktasya anupapatteḥ, tasmāt samastam idam ekam cinmātratattvam kālena akalitam deśena aparicchinnam, upādhibhiramlānam, ākṛtibhir aniyantritam, śabdair saṃdiṣṭam pramāṇair aprapañcitam ...

45. SD 7.101, quoted PTV p. 12.

46. TS p. 9: tad eva ca aham tatra iva antarmayi viśvam pratibimbatam evam drdham viviñcānasya śaśvad eva pārameśvarah samāveśo nirupāyaka eva, tasya ca na mantra pūjā dhyāna caryādi niyantranā kācit /.

47. Ibid.: upāyajālam na śivam prakāśayed.

48. PTV p. 8.

49. MVT 2.21-23: uccārakaranadhyānavarnasthānaprakalpanaih / yo bhavet sa samāveśah samyag ānava ucyate // 21 // ucchārarahitam vastu cetasaiva vicintayan / yam samāveśam āpnoti śāktah so 'trābhidhīyate // 22 // akim cic cintakasyaiva gurunā pratibodhatah jāyate yah samáveśah śāmbhavo 'sāvudāhrtah //.

50. Sanderson (1986) p. 173 n. 9 explains these terms clearly:

> When such a truth perception [about the nature of the self] develops by the power of thought alone (cetasaiva), without the additional support of action, then the means of self-realization (upāyah, samāveśah) is the intermediate, called śāktopāyah or jñānopāyah... When this truth perception is unable to develop unaided and so go for support to visualizations (dhyānam), concentration on the source of breath (uccārah), the cycling of sounds in the breath (varnah), external and internal postures (karanam), and the activation of the micro-macrocosmic correspondences in the breath, body, and the external supports of ritual

(sthānakalpanam), then the means is the lower, termed āṇavopāyaḥ or kriyopāyaḥ ... This self-creation through thought (bhāvanā), with or without further supports , is transcended only in the highest means, śāmbhavopāyaḥ or icchopāyaḥ, in which one intuits one's Agamic identity within the precognitive impulse (icchā).

51. TS p. 10: tatra akhandamandale yadā pravestum na śaknoti.

52. PTV p. 16.

53 SK 1.22: atikruddhah prahrsto vā kim karomi iti vāmrśan / dhāvan vā yatpadam gacchet tatra spandah pratisthitah //.

54. VB 101: kāma krodha lobha moha madamātsaryagocare buddhim nistimitām krtvā tat tattvam avaśisyate //.

55. Ibid. 118; SK 1.22 comm.

56. VB 93: 'If one pierces any limb with a needle etc. and having placed the mind there, then one goes to pure Bhairava.' (kiñcid angam vibhidyādau tīksnasūcyādinā tatah / tatra iva cetanām yuktvā bhairave nirmalā gatih //).

57. Ibid. 41, 73.

58. TS p. 21: samsāra pratibandha hetu.

59. Ibid.: tat vastu vyavasthāsthānam, tat viśvasya ojah, tena prāniti viśvam, tad eva ca aham, ato viśvottīrno viśvātmā ca aham iti /.

60. VB 104: vihāya nijadehāsthām sarvatrāsmīti bhāvayan / drdhena manasā drstyā nānyeksinyā sukhī bhavet //.

61. SN 1.4 p. 15.

62. TS p. 23.

63. Ibid. p. 36.

64. Ibid. p. 45: sa eva sthānaprakalpana śabdena uktah, tatra tridhā sthānam - prānāyuh śarīram bāhyam ca ...; TA 6.1-3. Silburn notes that 'body' refers to the centres (dhārana) of the body, namely the mūlādhāra, navel, heart, throat and bhrūmadya.

65. Cf. Woodroffe (1958); Gopikrishna (1970) for a contemporary account of someone who claims to have awakened Kundalinī; Silburn (1983) for an account of Kundalinī in Kashmir Śaivism.

66. VB 24.

67. Silburn (1983) p. 84. She also demonstrates that prāna changes its meaning according to level (p. 57), as we would expect in this system as I have shown with reference to body and world.

68. NT ch. 7, ref. Brunner (1974) p. 142.

69. Sanderson (1986) p. 164. He writes:

> Moreover there seems to me to be one major feature which marks off the doctrine of the cult of Kubjikā not only from the Trika but also from the

Siddhānta, the cult of Svacchanda and the Krama and aligns it with the later Kaulism dominated by the cult of Tripurasundarī. This is the presence of the system of the six cakras in the subtle body with the names _ādhārah_ (=_mūlādhāra_), _svādhisthānam_, _manipūrakah_, _anāhatam_, _viśuddhih_ and _ājñā_ (KMT, patala 11, etc.). Because this set of six became so general in later times it has often been assumed that it is an integral part of Hindu tantric ontology in all its forms. In fact it is found in none of the early traditions mentioned. Instead we find there a great variety in the division of the vertical line of the central power (_susumnā_). There are six 'seasons', five 'knots' (_granthayah_), five voids (_vyomāni_), nine wheels (_cakrāni_), eleven wheels, twelve knots, at least three sets of sixteen loci (_ādhārāh_), sixteen knots, twenty eight vital points (_marmāni_), etc. Nor is it the case that a text or school adheres to only one of these systems. It seems rather that the central line is, as it were, a mirror in the microcosm which can be visualized to reflect whatever macrocosmic structure is being handled in the ritual. Thus the number of divisions contemplated may change during the ritual when the cosmic structure to be internalized through this mirroring changes.

Silburn (1988) pp. 41-51 gives an account of one of these systems of centres, namely five centres from the _mūlādhāra_ to the _brahmarandhra_.

70. PTV p. 7.

71. Brunner (1974) p. 142 n. 1 gives the following table of homologies:

body level	vyoma/śūnya	cakra	granthi	sthāna
(dvādaśānta)				
				śivasthāna
			Śakti	śaktisthāna
			Nāda	
			Baindava	
			Dīpika	
			Indhikā	
(lalata)	nāda vyoma	śānta	Sadāśiva	
bhrūmadhya	4th vyoma	dīpti	Īśvara	
tālu		bhedana	Rudra	
kantha			Visnu	
hrt	3rd vyoma	yogi	Brahmā	
nābhi	2nd vyoma	māyā		
ānandendriya	jānma	nādi	Paśava	
			Māyā	

72. Ibid. p. 144.

73. SP 1 Appendix 4.

74. LT 43.37-48. The LT presents an interesting scheme of subtle anatomy beginning at the base of the trunk and ending at the top of the head. Apart from the usual lotuses (namely ādhāra, nābhi, hrt, kantha, tālu, bhrūmadhya and lalāta) the text enumerates a further thirty two which are to be visualized. The meanings of

the names of these various centres indicates a yogic context for their use in that they imply a ascension through levels of yogic awareness which are also levels of the cosmos. Thus the centres between ādhāra and nābhi indicate a gradual increase of light and heat from the lowest level which is 'cut off' from light (*vyucchatī*), to the next which is 'daybreak' (*vyusita*). The names of the next two centres, *vyusta* and *vyususī* also convey dawn and increasing brightness. The higher centres are stages of sound with names such as *ghosayantī*, *ghustā*, *ghosā*, *ghosetarā* and so on.

75. Bharati (1976) p. 94.

76. TA 29. 238-239a.

77. Katz (1978) p. 26. It would seem that the debate falls roughly into two camps. On the one hand there is the relativism of Katz which maintains that there is no pure or unmediated experience and that mystical experience is always within a tradition, while on the other hand there is the idea that there is unmediated experience variously interpreted. Smart's article 'Interpretation and Mystical Experience' falls into this latter category, arguing that mystical experience is interpreted by the mystic or by others with a high or low degree of theological ramification (Smart 1960). This latter position seems to be supported by attribution theory in Psychology which maintains, at least Schacter's version, that people interpret diffuse arousal states in the contexts in which they find themselves; emotions, - arguably including religious emotions - have a cognitive or labelling dimension. This would seem to fit with the distinction between 'experience' and 'interpretation'; an emotion is

interpreted according to the categories available to a person. Cf. Proudfoot (1975).

78. Schacter (1971); Proudfoot (1975).

79. PH p. 3; cf. TS p. 34.

80. SSV p. 84: quoting the Mrtyunjit Tantra: prānādi sthūlabhāvam tu tyaktvā sūksmamathāntaram / sūksmātītam tu paramam spandanam labhyate yatah /.

81. Silburn (1983) p. 57: 'Le terme prāna ou prānaśakti ne peut être traduit par l'un des termes suivantes: conscience, Vie, énergie, souffle, inspiration et expiration qui relèvent de concepts très distinct, tandis que prāna apparait comme leur dénominateur commun qui s'étend de l'énergie consciente universelle à la vie même du corps. Il change ainsi de nature selon le niveau envisagé.'

82. Ibid. p. 136.

83. TS p. 35; cf. Ewing (1901). These breaths are a hierarchical order representing levels of more refined energy. Prāna and apāna cease or merge into the subtle equal breath (samāna), which in turn becomes the vertical breath (udāna) - which melts duality in those who have surmounted illusion (IPV 2.124) - which finally merges into the omnipenetrating breath (vyāna). Utpaladeva in his IP and Abhinava in his IPV equate these five breaths with levels of the cosmical hierarchy, thus giving them a wider interpretation than the breaths of the individual body (IP 3.2.13-18 and comm.). In a sense they become the breaths of the manifest cosmic body (indeed Abhinava says

that Paramaśiva breathes experients in and out). Prāna and apāna are equated with the waking state and the subject-object differentiation of the Sakala experients. Samāna with deep sleep which is equalization of the two lower forces, but still this is within māyā and are therefore equated with the Pralyakevalin. The texts equate udāna with the fourth state (turya) and as the quality possessed by all experients in the pure course above māyā, namely from the Vijñānakalas, with whom the melting of duality starts, to Sadāśiva. Vyāna is equated with turyātīta and Paramaśiva in whom all duality has dissolved.

84. PH p. 38: prāksamvitprāne parinatā.

85. Ibid.: nādīsahasrasaranim.

86. Ibid. The leaf of the Dhāka tree, butea frondosa.

87. VB 24.

88. Ibid. 28: āmūlāt kiranābhāsām sūksātsūksmatarātmikām / cintayet tām dvisatkānte śāmyantīm bhairavodayah //.

89. SSV p. 52f, quoting the Tantrasadbhāva (Singh's translation p. 91f.): yā sā śaktih parā sūksmā nirācāreti kīrtitā // hrdbindum vestayitvāntah susuptabhujagākrtih / tatra suptā mahābhāge na kiñcin manyate ume // candrāgniravinaksatrair bhūvanāni caturdaśa / ksiptvodaretu yā devī visamūdheva sā gatā // prabuddhā sā ninādena parena jñānarūpinā / mathitā codarasthena bindunā varavanini // tāvad vai bhramavegena mathanam śaktivigrahe bhedhāt tu prathamotpannā vindavaste 'tivarcasah // utthitā tu yadā tena kalā

sūksmā tu kundalī / catuskalamayo binduh śakterudaragah prabhuh // mathyamanthanayogena rjutvam jāyate priye /.

90. TA 3.171 ref. Silburn (1983) p. 72.

91. Silburn (1983) p. 44.

92. Silburn ibid. pp. 43-47; 84-86.

93. Ibid. p. 85f.

94. TA 5.22-23, quoted Silburn (1983) p. 60f; cf Śvetaśvatara Upanisad 1.14: 'Having made one's own body the [lower] firestick and om the upper, from the practice of the friction of meditation one sees God as if hidden.' svadeham aranim krtvā pranavam co 'ttarārim, dhyānanirmathanābhyāsāt devam paśyen nigūdhavat. (My translation).

NOTES TO CHAPTER EIGHT

1. TAV 29.2a p. 2.

2. TA 28. 373-380, quoted in Muller-Ortega (1989) p. 61f.

3. Sanderson (1986) p. 169 n.2.

4. Ibid.

5. Cf. the Pāñcarātra text the JS chs 10-13 which describe the daily ritual. The similarities with Śaiva liturgy, particularly the SP, are quite striking. It's probable that these Tantric traditions inherit a common pattern which is adopted to particular traditions and deities. The JS says that the adept, having bathed, should find a lonely and unfrequented place for his practice (10.2), purifying it by mantras and snapping his fingers above his head to ward off demons (10.8). This is followed by purification of the hands (hastanyāsa) and the place (sthānaśuddhi) which involves the visualization of God vomiting flames from his mouth which fill the cosmos (10.11-12):

> Having meditated on God in the form of flames with the radiance equal to a thousand suns, covered with innumerable flames and vomiting flames from his

> mouth, one should fill the whole universe to the end of the Brahmā world and one should visualize the flood of space (diś) burning with mantra.
> dhyātvā devam jvaladrūpam sahasrārkasamaprabham /
> jvālākotisamākīrnam vamantam jvalanam mukhāt //
> tena sampūrayet sarvamābrahmabhuvanāntimam digogham
> prajvalantam ca bhāvayenmantratejasā /.

I quote this passage because it has a Śaiva 'feel' to it, as indeed does much of the JS. God, here, is the Lord Narāyana, but it could equally well be Śiva. This seems to indicate a common body of ideas and practices which cut across sectarian boundaries. Indeed, the JS may have been influential upon Kashmir Śaivism itself.

After this visualization the adept performs the bhūtaśuddhi, purifying the gross body by 'destroying' it through burning the body from the feet up with the mantra hrim rthum namah. The heap of ashes which is all that remains of the adept after this, is then blown away by a wind (10.75). Following the destruction of the gross body, the adept creates a new divine body through nyāsa. This body is to be visualized as a 'body of light' (ālokavigraha) (10.94b), 'having the appearance of a thousand suns, a hundred moons, looking like pure crystal, free from old age and death' (10.85b-86a: sahasrasūryasankāśam śatacandragabhastimat // nirmalasphatikaprakhyam jarāmaranavarjitam//). The object is to make the body like the body of the deity initially visualized and to thereby overcome the fetters (mala) of ignorance. As with the Śaiva liturgy this mental worship is followed by external worship, which is equally important even though it might seem superfluous (13,4b).

6. SN p. 50: śivo bhūtvā śivam yajet.

7. Sanderson (1986) p. 173 n. 10.

8. Ibid. p. 169f.

9. TA 15.133c-134b, ref. Sanderson p. 173 n. 13.

10. Ibid. This is the Trika equivalent of the bhūtaśuddhi, Cf. JS note 4 above.

11. Ibid. p. 174.

12. Dyczkowski (1987) p. 143.

13. TA 29.183-185b: śūnyarūpe śmaśāne 'smin yoginīsiddhasevite / krīdāsthāne mahāraudre sarvāstamitavigrahe // 183 // svaraśmimandalākīrne dhvamsitadhvāntasantatau / sarvairvikalpairnirmukte ānandapadakevale // 184 // asamkhyacitisampūrne śmaśāne citibhīsane / samastadevatādhāre pravistah ko na siddhyati //185 //.

14. PT 26-27: 'having made nyāsa on the head, mouth, heart,secret place and on the image, binding the tuft and uttering twenty seven mantra-s, he should bind the directions one by one'.
mūrdhni vaktre ca hrdaye guhye mūrtau tathaiva ca nyāsam krtvā śikhām baddhvā saptavimśatimantritām ekaikena diśām bandham daśānām api kārayet.

15. The mantra used here according the PTLV is SAUH, the bīja representing the body of consciousness. This is pronounced twenty seven times at each 'knot' mentioned. This number is broken down into five groups of five which correspond to the brahmapañcaka, the five faces of the

Bhairava vāktra namely Īśāna, Tatpurusa, Aghora, Vāmadeva and Sadyojāta.

16. Sanderson (1986) p. 175. This process is performed twice over two wine-filled chalices.

17. Ibid. p. 180.

18. Ibid. p. 183.

19. Sanderson shows that Kālasamkarsinī is absent from the MVT, but Abhinavagupta's inclusion of her in his interpretation of that text is ratified by his teacher Śambhunātha's interpretation of the Devyāyāmala Tantra. Abhinava identifies this deity with Mātrsadbhāva who appears as a form of Parā in the MVT. Thus he elevates Mātrsadbhāva to the supreme position and equates her with Kālasamkarsinī which is the universal fourth power of pure consciousness.

20. Ibid. p. 193. Sanderson writes '"Finding" Kālī in the core of the liturgy of this Tantra Abhinavagupta infuses into it the power of the North Western Kālī cults whose claim to be the most radical Śaiva soteriology was gaining recognition in esoteric circles.'

21. PTV p. 18f.

22. Sanderson (1986) p. 170; cf. Dyczkowski (1987) p. 176.

23. Silburn (1970) p. 14.

24. Cf. the Buddhist idea of the union of Prajñā and Upāya as Vajrayogi and Vajrayoginī reflected in sexual intercourse

as found, for example, in the Candamahārosanatantra 4.88: 'Every man is Vajrayogi and every woman Vajrayoginī' (vajrayogī narah sarvo nārī tu vajrayoginī).
See Sanderson (1988) p. 678f. for the dependency of the Buddhist Tantras on the Śaiva material. Also Snellgrove (1987) p. 153, 155f.

25. Silburn (1983) pp. 183-239.

26. Masson (1969) p. 40.

27. Cf. Larson (1976).

28. TA 29.158-160.

29. Ibid. 29. 1-3.

30. Eliade (1969b) p. 260.

31. SD 1.10.

32. VB 69.

33. PTV p. 16f.

34. TA 3.147-148b, ref. Hulin (1978) p. 333.

35. Eliade (1969b) pp. 254-259.

36. Aitareya Brahmana 10.3.2-4, Eliade's (1969b) trln p. 256:

> If in the course of a recitation, the priest separates the first two quarters of the verse and brings the other two close together, this is

because the woman separates her thighs and the man presses them during pairing; the priest thus represents pairing so that the sacrifice will give numerous progeny

37. Brhadāranyaka Upanisad 4.3.21: tadyātha priyayā striyā samparisvakto na bāhyam kimcana veda nāntaram evam evāyam purusah prajñenātmanā samparisvakto na bhayam kimcana veda nāntaram /

38. Eg. Chāndogya Upanisad 2.13.1-2, cf. Eliade pp. 254-259. For sexual symbolism in the Vedic period see Dange (1979). Cf. Silburn (1983) p. 165f.

39. Dīgha Nikāya 1.36; cited Eliade (1969b) p. 258.

40. Silburn (1983) p. 165.

41. TA 11.29-31, ref. Silburn (1983) p. 165f. Her translation reads:

> Les organes de la vision, de l'ouie, du goût et de l'odorat se trouvent de manière subtile dans la terre et les autres éléments appartenant à des niveaux de réalité inférieurs, le plus haut ne dépassant pas le stade de illusion (māyātattva), tandis que le tact réside au niveau supérieur de l'énergie en tant qu'indicible sensation subtile à laquelle aspire sans cesse le yogin; car ce contact s'achève en une conscience identique au pur firmament brillant de son propre éclat.

42. TA 11.32 and comm.

43. Anguttara Nikāya 3.355. See Conze (1962) p. 72.

44. See Snellgrove (1987) pp. 281-288.

45. TA 29.141.

46. Ibid. 29.166-168.

47. Ibid. 29. 115b-117: ittham yāmalam etad galitabhidāsamkatham yad eva syāt //115 // kramatāratamyayogāt saiva hi samvidvisargasanghattah / tad dhruvadhāmānuttaram ubhayātmakajagad udārasānandam / no śāntam nāpy uditam śāntoditasūtikāranam param kaulam /

Silburn's translation (1983) p. 219 reads:

> Ainsi cette union dont disparaît peu à peu toute connaissance différenciée à mesure de la pénétration dans la roue centrale, c'est la Conscience même, la friction unitive des deux flots-de l'émission. Telle est la demeure la plus haute, permanente, noble, béatitude universelle ayant les deux pour essence. Elle n'est ni quiescence ni émergence mais leur cause originelle, c'est le suprême secret du kula.

48. TAV 29, p. 78

49. TA 29.114-115: tad yugalam ūrdhvadhām apraveśa-samsparśa jātasanksobham //ksubhnāty anucakrāny api tāni tadā tanmayāni na prthak tu /.

Silburn (1983) p. 218 renders the passage as follows:

Lorsque ce couple pénètre dans le domaine supérieur, il se produit une agitation intense (samksobha) due à ce contact; alors les centres secondaires sont agités, eux aussi, et s'identifient Tà ce domaine (de la conscience) dont ils ne sont plus séparés.

50. TA 29.114-115 and comm.

51. Ibid. 29.109 & comm p. 78.

52. Ibid. 29.124-125 and comm.

53. Ibid. 29. 122-123: tasyām eva kulārtham samyak samcārayed gurus tena // tad dvarena ca kathitakramena samcārayeta nrsu /

Silburn op. cit. p. 213 translates this:

...Et donc à elle seule le guru doit transmettre intégralement la doctrine secrète (kulārtha) et, par son intermédiaire, grâce à la pratique de l'union ... elle la transmet aux hommes.

54. Sanderson (1985) p. 202.

55 Ibid. p. 201.

56. TAV 29.64 p. 45: nāham asmi na cānyo 'smi kevalāh śaktayas tv iti / ksanam apy atra viśrāmam sahajam yadi bhāvayet / tadā sa khecaro bhūtvā yoginīmelanam labhet //.

57. Ibid. 29, p. 68f.

58. Ibid. 29. p. 72: 'svapatnī bhaginī mātā duhitā vā śubhā sakhī'. Cf. Candamahārosanatantra 6.8-15:

> He should ardently consider his own wife to have your [Prajñāpāramitā's] form, until, with great and firm practice, it accordingly becomes perfectly clear.
> Mother, daughter, sister, niece, and any other female relative, as well as a female musician, Brāhman, sweeper, dancer, washerwoman, and prostitute; holy woman, yoginī and ascetic [kāpālinī] as well-
> Or whatever other he may receive with a woman's figure: these he should serve in the proper way without making any distinction.
>
> kalpayet svastiyan tāvat yava rūpena nirbharām /
> gādhenaivātiyogena yathaiva sphutatām vrajet //
> mātaram duhitaram cāpi bhaginīm bhāgineyikām /
> anyān ca jñātinīm sarvām dombinīm brāhmanīm tathā /
> candālīm natakīñ caiva rajakīm rūpajīvijkām /
> vratinīm yoginīñ caiva tathā kāpālinīm punah //
> anyāñ ceti yathāprāptām strīrūpena susamsthitām /
> sevayet suvidhānena yathā bhedo na jāyate //

59. Ibid. p. 73.

60. TA 29. 99-100a.

61. Silburn (1983) p. 185.

62. Ibid. 29.41-43.

63. Ibid. 42-43: adhikāro hi vīryasya prasarah kulavarmani / tadaprasarayogena te proktā ūrdhvaretasah // anyāścagurutatpatnyah śrīmatkālīkuloditāh / anāttadehāh krīdanti taistairdehairśankitāh //

64. Ibid. 29. 207-208.

65. Ibid. 29. 68-71.

66. TAV 29. p. 41.

67. Silburn (1983) p. 183.

68. TA 29.97-98. Cf. the Candamahārosanatantra 7.6. The pañcamakara of later Tantra included fish (matsya) and parched grain (mudrā). See Bharati (1965).

69. Ibid. 104b-105a: tām āhrtya mitho 'bhyarcya tarpayitvā parasparam // antarangakramenaiva mukhyacakrasya pūjanam /

Silburn (1983) p. 213 translates this:

> La dūtī étant présente, tous deux se vénèrent mutuellement, trouvant satisfaction dans l'organe intime (le coeur); ils rendent hommage à la roue principale. L'organe intime de la conscience est celui dont flue la félicité.

70. Ibid. 137b-139a: ranaranakarasān nijarasa bharita bahirbhāva carvanavaśena // viśrāntidhāma kiñcil labdhvā svātmany arthāpayate /

Silburn p. 227f.:

(Cet ensemble), ardent à goûter aux sucs des choses extérieures débordant de leur propre saveur, ayant, grâce à cet assouivissement, obtenu tel ou tel état apaisé, est versé en offrande dans le Soi.

71. TAV 29, p. 97

72. Masson (1969) p. 42 n. 1.

73. TA 29.127b-129a: ye siddhim āptukāmās te 'bhyuditam rūpam āhareyur atho // tena iva pūjayeyuh samvinnaikatyaśuddhatamavapuṣā / tad api ca mitho hi vaktrāt pradhānato vaktragam yato bhanitam // ajarāmarapada dāna pravanam kulasamjñitam paramam /

74. Jayaratha's commentary implies that mixed sexual fluids are passed from mouth to mouth at least four times. He goes on to quote scriptural authorities on this. For example p. 93:

> Having accomplished (this sacrifice) according to the process of the mouth to mouth, one should venerate the wheel, (which is) the great essence, associated with the power of the gods.
>
> vaktrādvaktraprayogena samāhrtya mahārasam / tena santarpayeccakram devatāvīryasamyutam

Again he quotes:

> The having excited the dūtī desire arises in him; he should taste mass of substance (dravya nicaya) arising there, from one to the other.

tato dūtim ksobhayitvā yasyecchā sampravartate /
taduttham dravyanicayam prāśayec ca parasparam /

This would seem to be a practice in Buddhist Tantra also. Cf. the Candamahārosanatantra 3.58-61:

> ... The teacher, moreover, should worship himself with intoxicants, meats etc., and giving satisfied Wisdom, being in her embrace, he should place the resulting white and red on a leaf, shaped into a funnel etc. Then, having summoned the student, he should take that substance with his ring finger and thumb, and write the letters 'Hum, phat' on the student's tongue...

> guruh punar madyamāmsādibhir ātmānam pūjayitvā prajñāñ ca samtarpya samputībhūya / tadudbhūtam śukraśonitam parnaputādāv avasthāpya / śisyam āhūya tasya jihvāyām anāmikāngusthābhyām dracyam grhītvā / hum phat kāram likhet //

Tucci (1968) pp. 289-92 discusses a Ghandarvan vessel probably used for collecting and offering the kundagolaka (ref. from Eliade (1976) p. 100).

75. TAV 29 p. 92: svadehāvasthitam dravyam rasāyanavaram śubham.

76. Ibid.

77. Silburn (1988) p. 224: 'Cet échange d'une bouche Tà l'autre fait allusion à une coutume du mariage cachmirien: les deux jeunes gens se tiennent dans un cercle et la mère du jeune homme dépose dans la bouche de

son fils la bouchée d'un mets que celui-ci coupe en deux, introduisant une moitié dans la bouche de la fiancée; celle-ci place à son tour un morceau dans la bouche du jeune homme.'

78. Sanderson (1988) p. 680.

79. TA 29.3.

80. TA 29.108: cakrānucakrāntaragāt śaktimat parikalpitāt /

81. PTV p. 17. He quotes the VB 70: 'Due to the overwhelming remembrance of the happiness with a woman through kissing and sexual pleasures, there will be a flood of joy, even in the absence of a (physical) śakti, O Goddess.'
lehanāmanthanākotaih strīsukhasya bharāt smrteh / śaktyabhāve'pi deveśi bhaved ānandasamplavah //.

Even Śaiva Siddhānta, a more conservative tradition, has an element of sexual visualization. In the initiation rites of the SP the purification of each kalā which pervade the body is accompanied by a visualization of Vāgeśvara copulating with Vāgeśvarī (SP 1, p. 124; 3. pp. 98, 137, 180, 207).

82. TA 29.3

ABBREVIATIONS

DH	Dehasthādevatācakrastotra attributed to Abhinavagupta
IP	Īśvarapratyabhijñā Sūtras of Utpaladeva
IPV	Īśvarapratyabhijñā vimarśinī of Abhinavagupta
JS	Jayākhyasamhitā
KMT	Kubjikāmatatantra
KSTS	Kashmir Series of Texts and Studies
MM	Mahārthamañjari of Maheśvarānanda
MG	Mrgendrāgama
MGvrtti	Mrgendrāgamavrtti of Bhattanarāyana
MVT	Mālinīvijayottara Tantra
MVTvart	Mālinīvijayottaratantravārttika of Abhinavagupta
NT	Netra Tantra
PH	Pratyabhijñāhrdaya of Ksemarāja
PS	Paramārthasāra of Abhinavagupta
PT	Parātrimśika
PTLV	Parātrimśikalaghuvrtti of Abhinavagupta
PTV	Parātrimśikavivarana of Abhinavagupta
SD	Śivadrsti of Somānanda
SK	Spanda Kārikās of Vasugupta or Kallata
SKvrtti	Spandakārikāvrtti of Kallata
SN	Spandanirnaya of Ksemarāja
SP	Somaśambhupaddhati

SS	Śiva Sūtras of Vasugupta
SSvart	Śivasūtravartika of Bhāskara
SSV	Śivasūtravimarśinī of Ksemarāja
SVT	Svacchandatantra
TA	Tantrāloka of Abhinavagupta
TAV	Tantrālokaviveka of Jayaratha
TP	Tattvaprakāśa of Bhojadeva
TS	Tantrasāra of Abhinavagupta
VB	Vijñānabhairava

B I B L I O G R A P H Y

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Unless otherwise stated I am responsible for the translations in the text. Where available, I have consulted translations into European languages. References in the notes are to the Sanskrit editions of the texts, usually the KSTS.

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